SUBSCRIBER'S COPY

PART II.

FORMAL GARDENS IN ENGLAND AND SCOTLAND

BY

H·INIGO TRIGGS

B·T·BATSFORD·94 HIGH HOLBORN·LONDON

F.493

FORMAL GARDENS

IN

ENGLAND AND SCOTLAND.

By H. INIGO TRIGGS, A.R.I.B.A.

LIST OF THE PLATES IN PART II.

No.		
16	WILTON HOUSE, Wiltshire	Plan of the Italian (or Sunken) Garden.
17	,, ,,	View of the Italian Garden. From a Photograph.
18	,, ,,	Fountain in the Italian Garden. From a Photograph.
25	HATFIELD HOUSE, Herts	General Plan.
26	,, ,,	The South Garden and Maze. From a Photograph.
27	DRAYTON HOUSE, Northants	General Plan.
28	,, ,,	View looking East. From a Photograph.
29	,, ,,	The Entrance Gates. From a Photograph.
30	,, ,,	Four Leaden Vases. From Photographs.
32	HAMPTON COURT PALACE	General Plan, as at present.
33	,, ,, ,,	Plan from an old Survey.
34	,, ,, ,,	The Privy Garden. From a Photograph.
35	,, ,, ,,	The Pond Garden. From a Photograph.
36	,, ,, ,,	The "Flower-pot" Gates. From a Photograph.
37	,, ,, ,,	,, ,, (Drawing).
44	TRENTHAM HALL, Staffs.	General View.
45	LEVENS HALL, Westmorland	General Plan.
47	,, ,,	The Hornbeam Hedge. From a Photograph.
49	ASHRIDGE PARK, Berkhampstead	The Skating Pond. From a Photograph.
69	BUCKINGHAM HOUSE, London	View from an old Plan.
71	FORDEL HOUSE, Fifeshire	General Plan.
77	BALCARRES, Fifeshire	General Plan.
78	BARNCLUITH, Lanarkshire	General Plan.
79	,,	The Terraces. From a Photograph.
80	NEWBATTLE ABBEY, Edinburgh	The Gate-house. From a Photograph.
81	KINROSS HOUSE	The Plan.
82	,, ,,	The Garden-house and Fish Gates.
83	DRUMLANRIG CASTLE, Dumfriesshire	The General Plan.
84	,,	General View. From a Photograph.
86	EARLSHALL, Fifeshire	General Plan.
87	,,	Perspective View.
88	DRUMMOND CASTLE, Perthshire	The ~~Plan~~.
92	SUMMERHOUSES	From Nun Moncton and Beckington.
94	CLAVERTON HOUSE, Somerset	The Terrace.
100	VEN HOUSE, Somerset	The Terrace Steps. From a Photograph.
101	BULWICK PARK, Northants HADSOE	Gate Entrance, the Long Walk. The Fountain and Terrace. } From Photographs.
102	ENTRANCE GATES AND PIERS	From Penshurst, Iford Manor, Belton House, Oxford, &c.
106	TOPIARY WORK	Various Examples from Levens, Heslington, &c.
116	ENGLISH SUNDIALS	From Belton House, Wrest, Kew Palace, &c.
117	SCOTCH SUNDIALS	From Pitmedden, Stobhall, Aberdeen, &c.

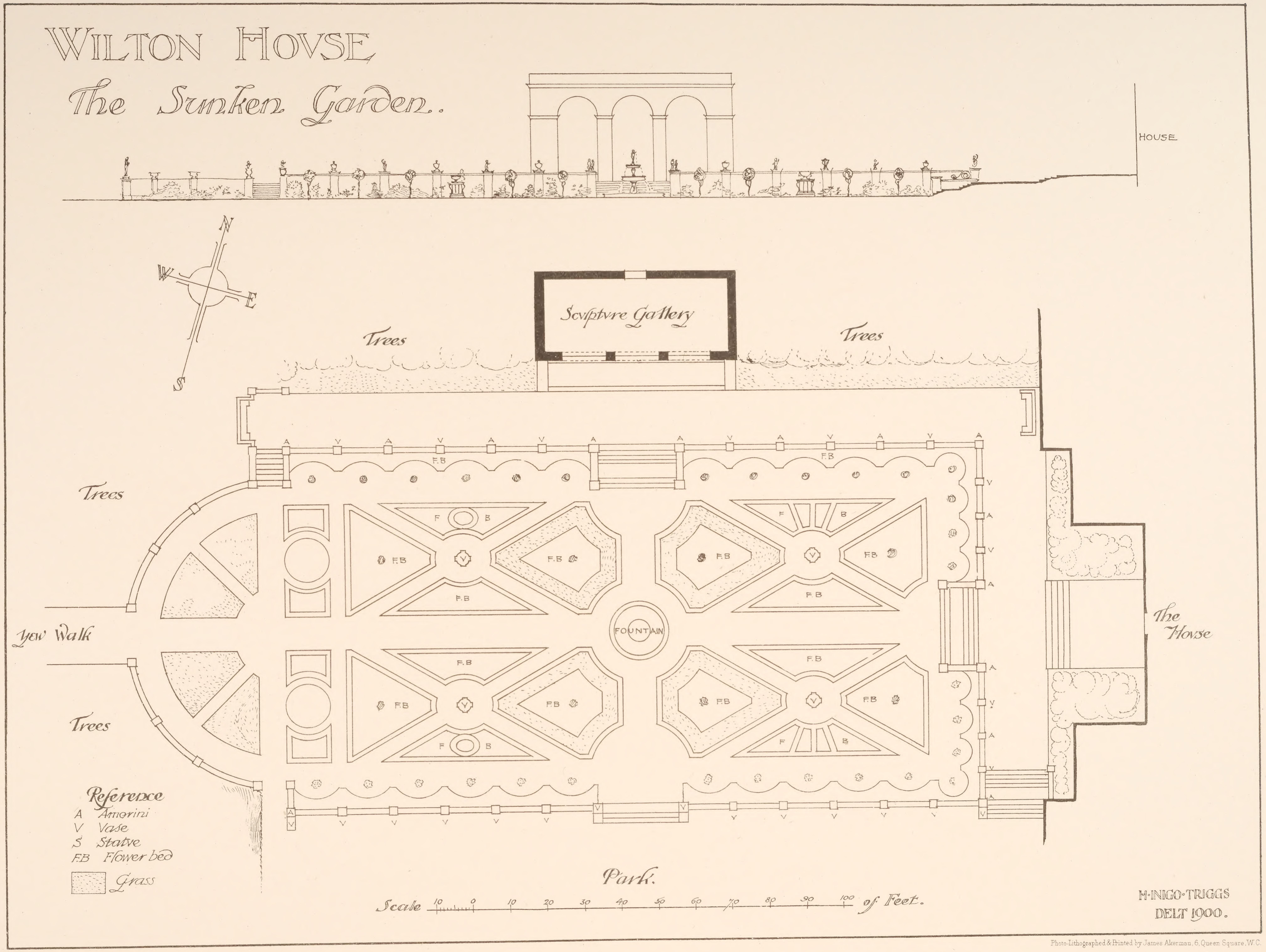


Photo-Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

WILTON HOUSE, WILTSHIRE.

THE ITALIAN GARDEN.

WILTON HOUSE, WILTSHIRE.

FOUNTAIN IN THE ITALIAN GARDEN.

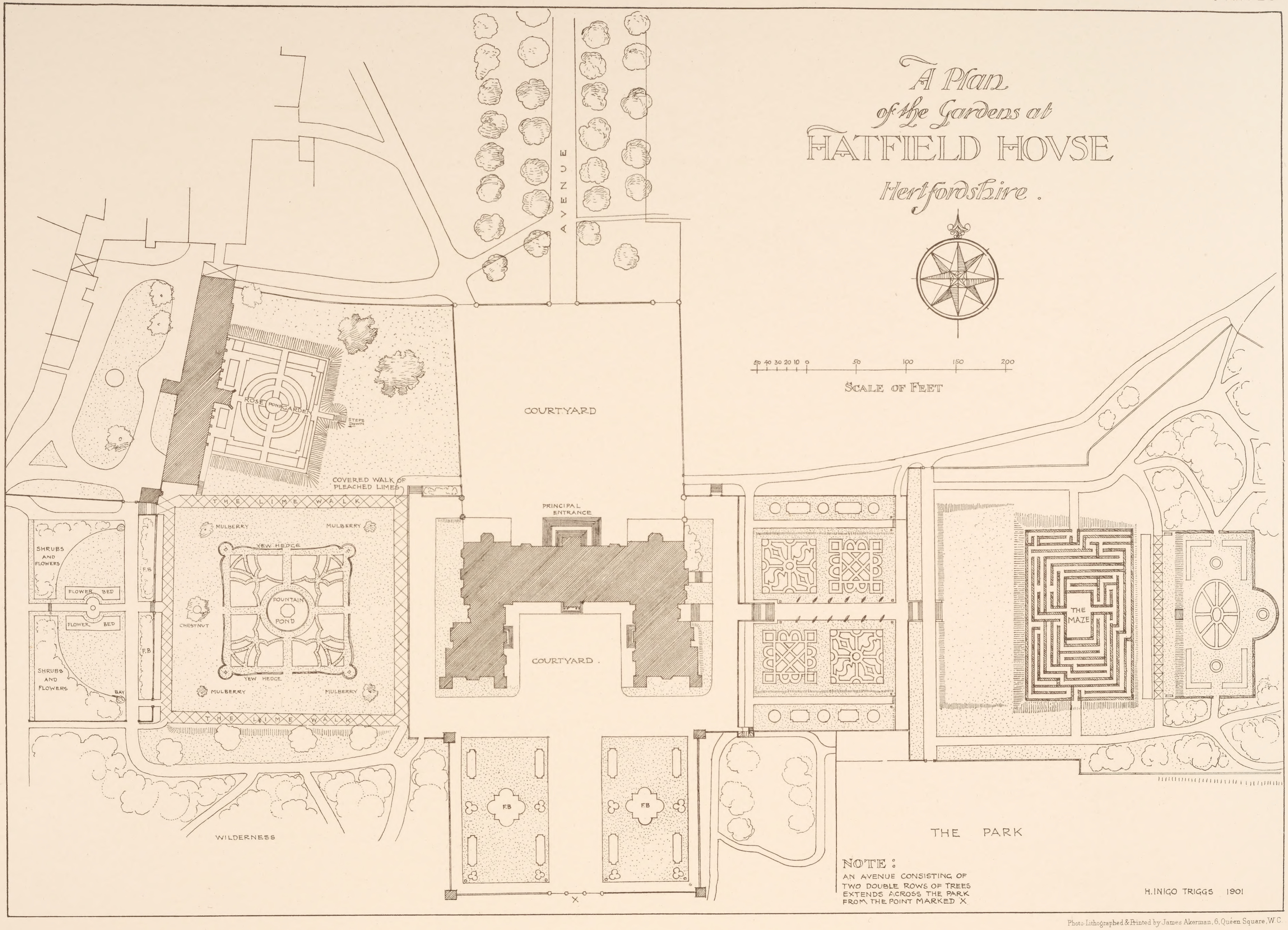


Photo-Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

HATFIELD HOUSE, HERTS.

THE GARDEN AND MAZE.

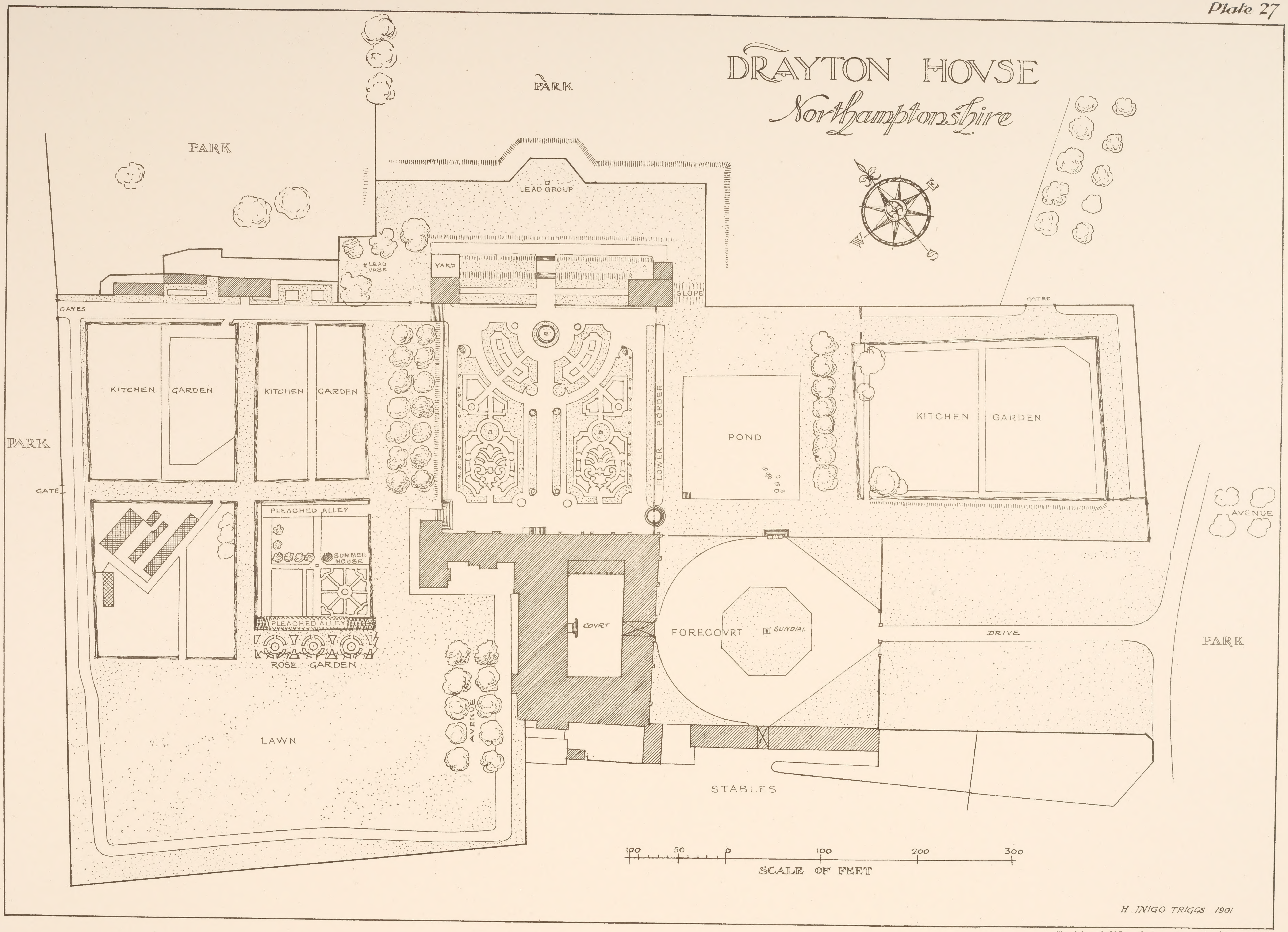


Photo-Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

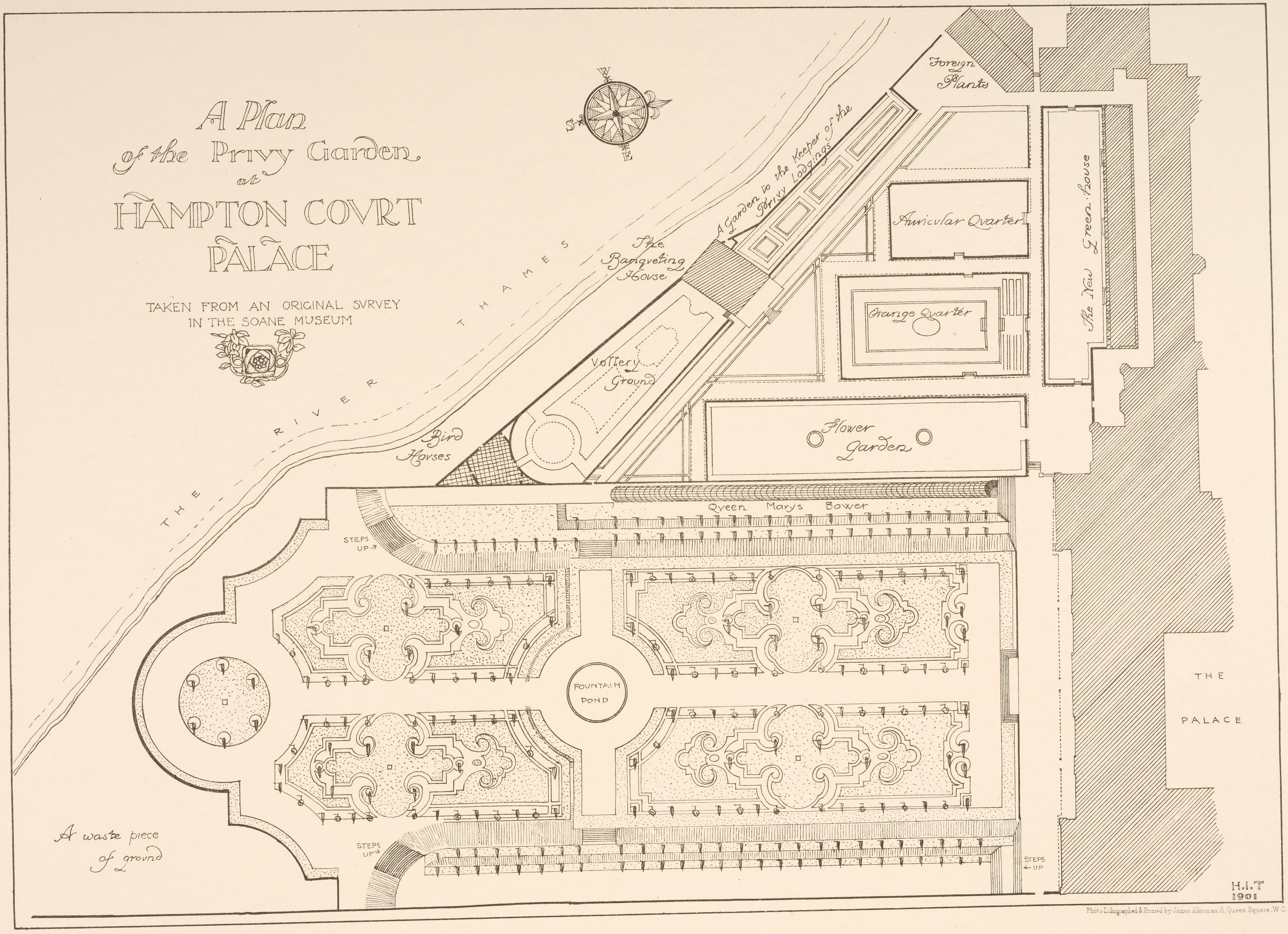


Photo Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

HAMPTON COURT PALACE.

THE PRIVY GARDEN.

HAMPTON COURT PALACE.

THE POND GARDEN.

HAMPTON COURT PALACE.

THE "FLOWER-POT" GATES.

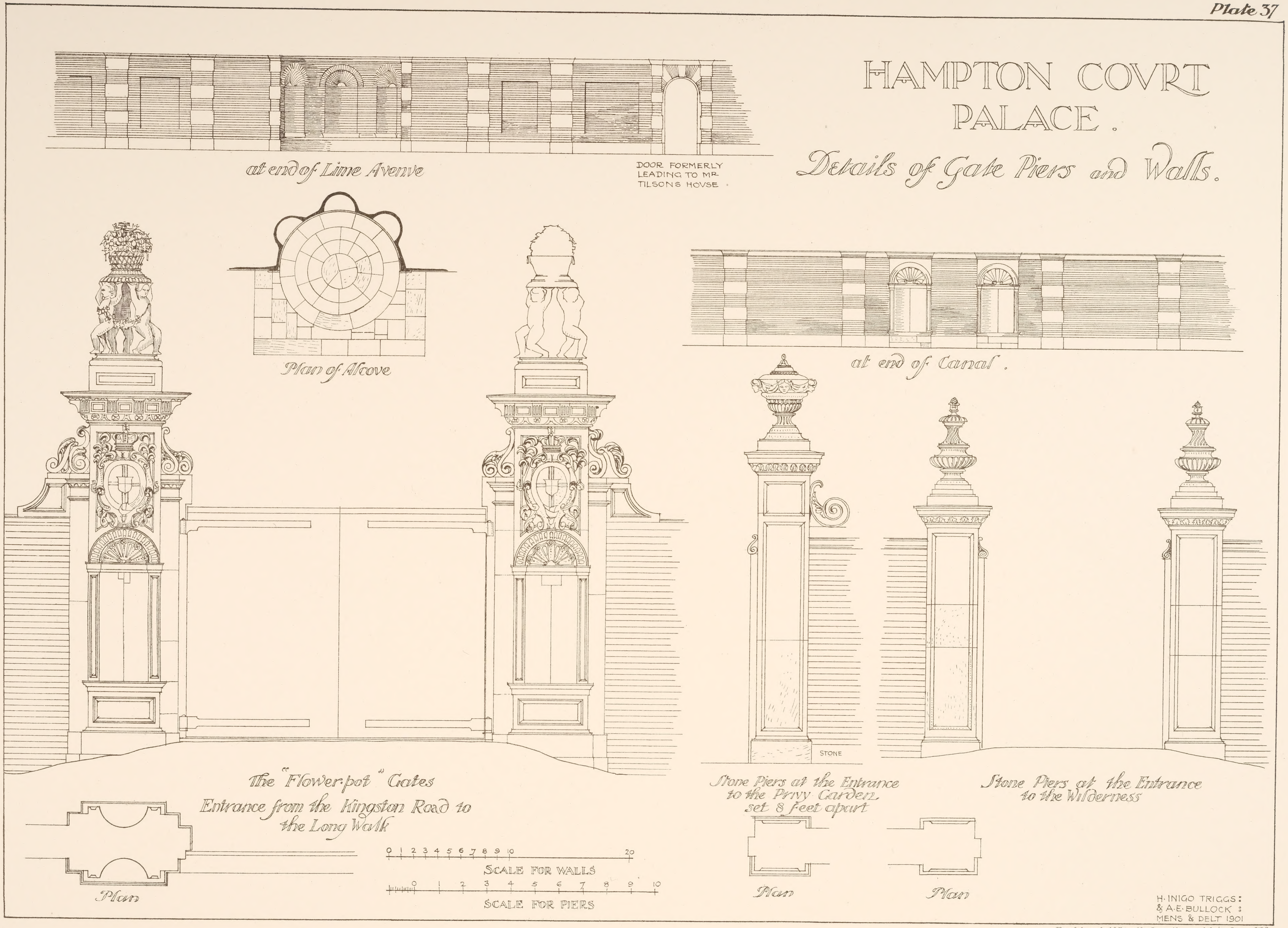


Photo-Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

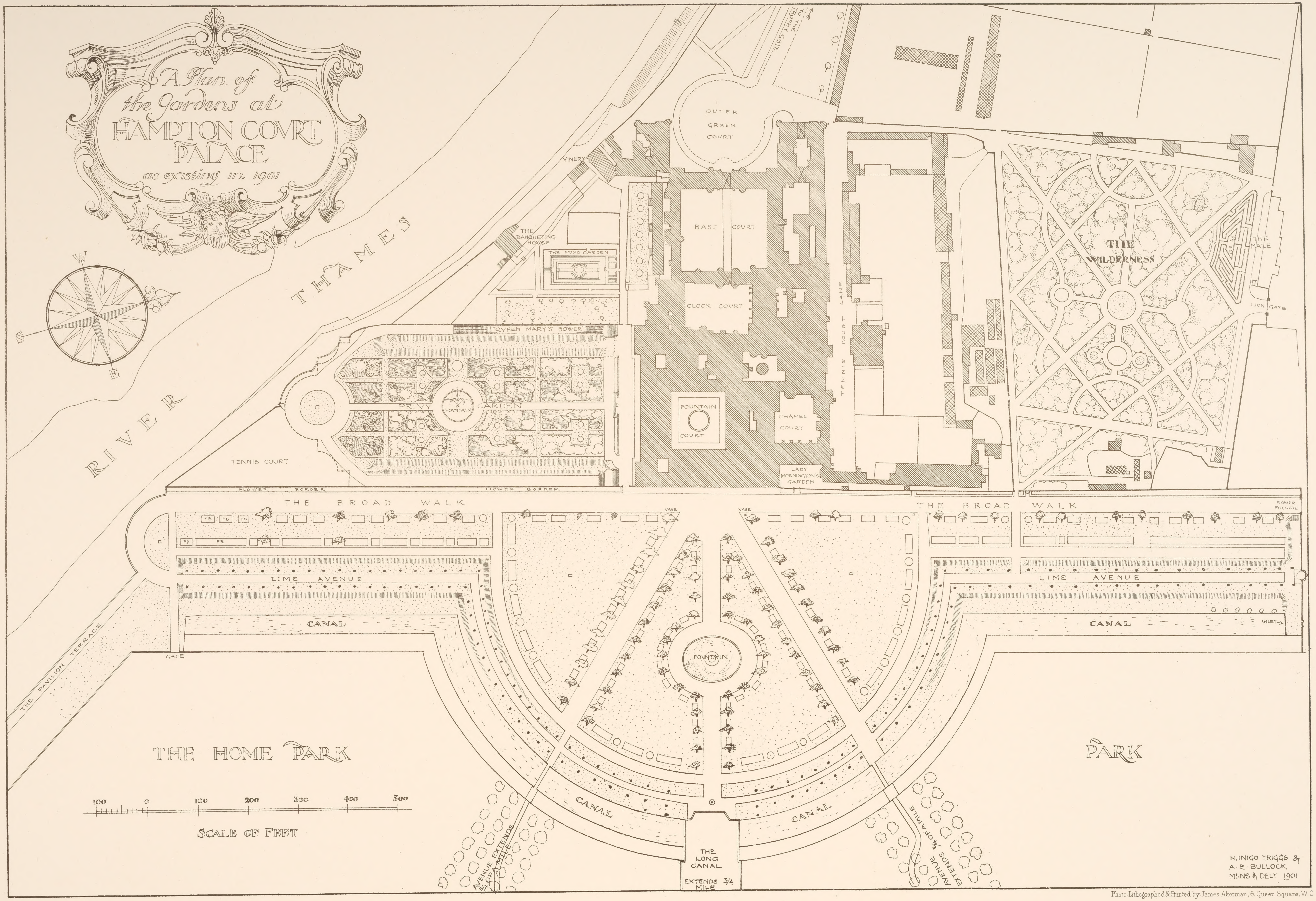


Photo-Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

DRAYTON HOUSE, NORTHANTS.

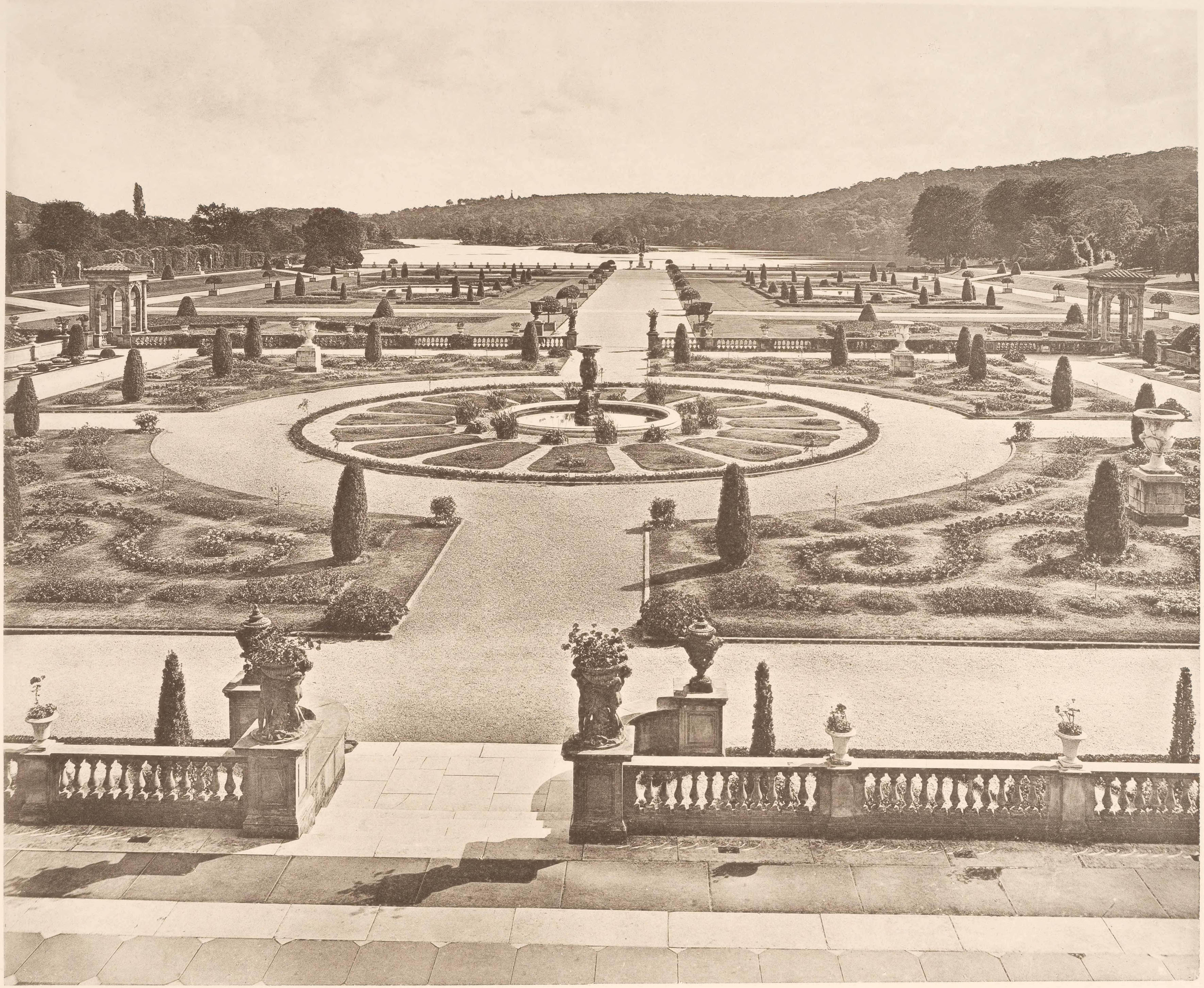
FOUR LEADEN VASES.

DRAYTON HOUSE, NORTHANTS.

THE ENTRANCE GATES.

DRAYTON HOUSE, NORTHANTS.

GENERAL VIEW, LOOKING EAST.



TRENTHAM HALL, STAFFORDSHIRE.

GENERAL VIEW OF THE GARDENS.

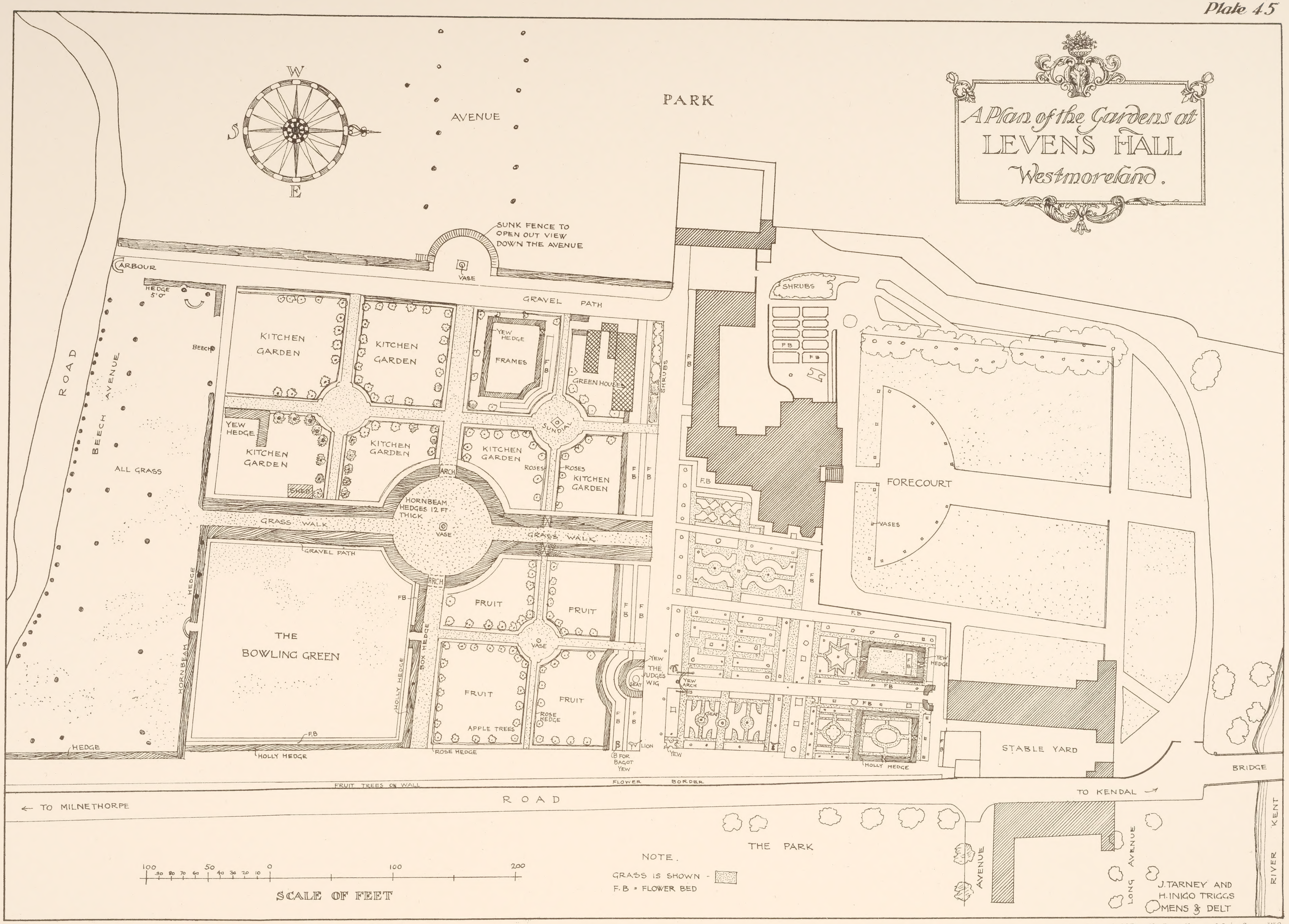
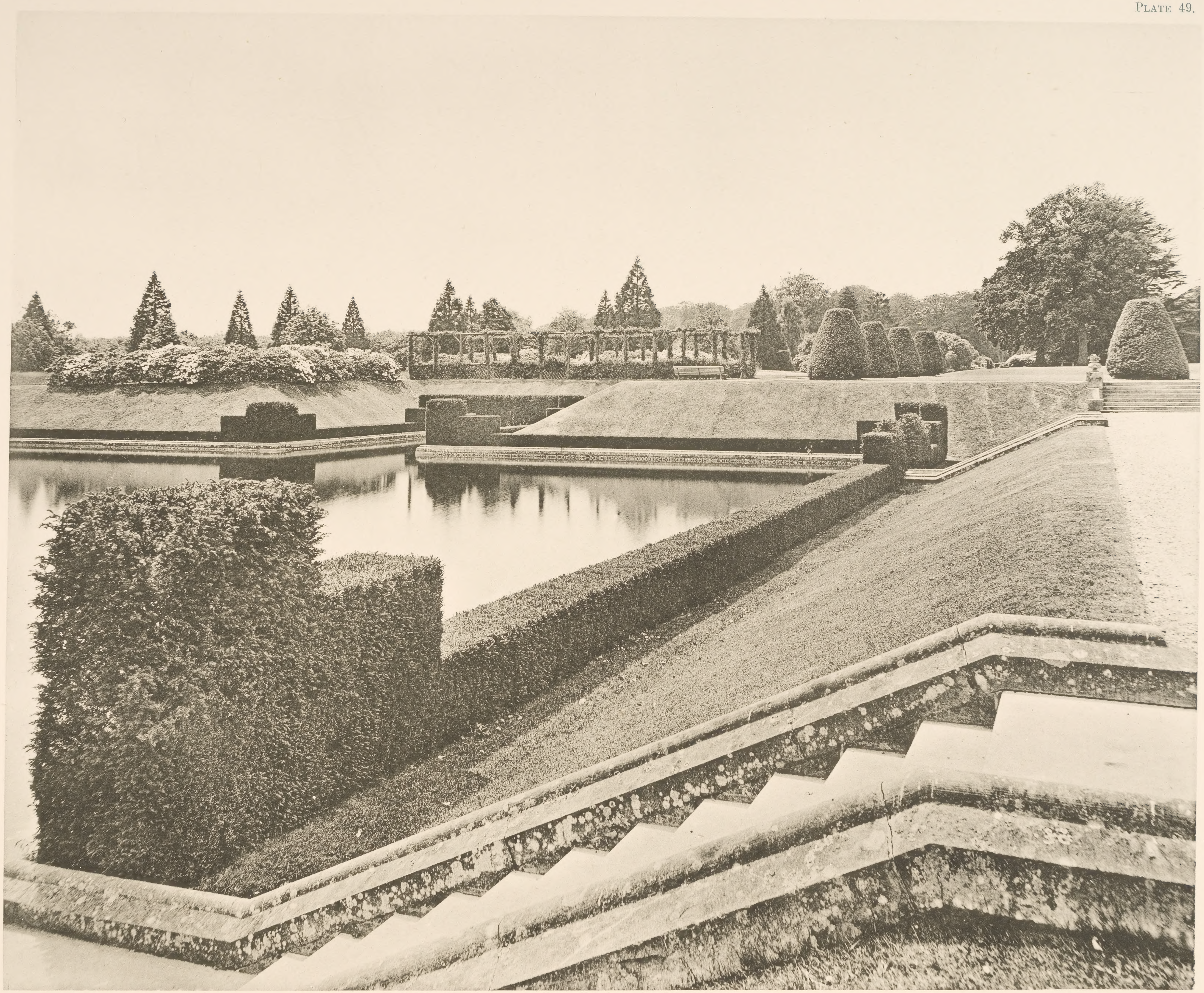


Photo-Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

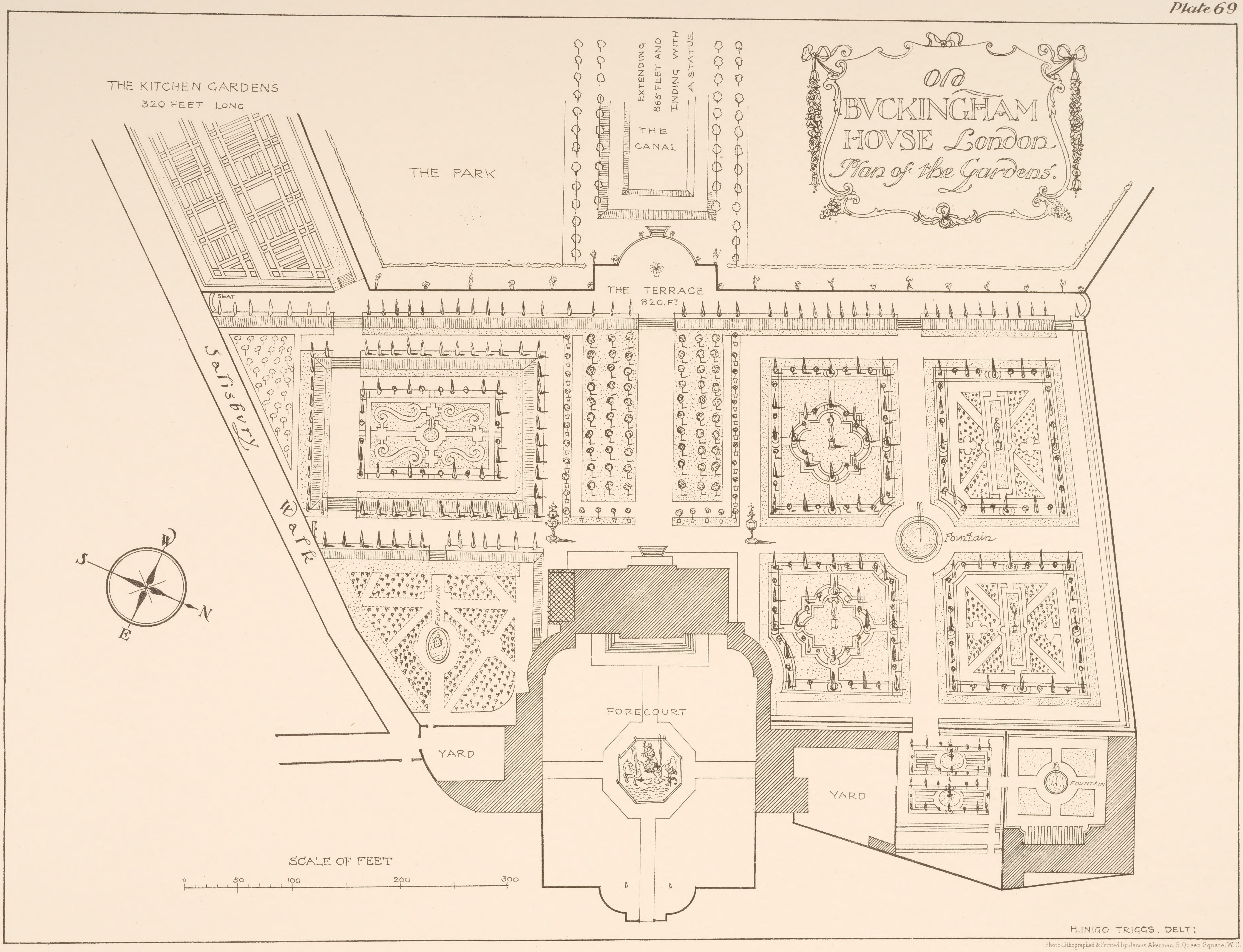
LEVENS HALL, WESTMORLAND.

THE HORNBEAM HEDGE.



ASHRIDGE PARK, BERKHAMPSTEAD.

THE SKATING POND.



H. INIGO TRIGGS. DELT:

Photo Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

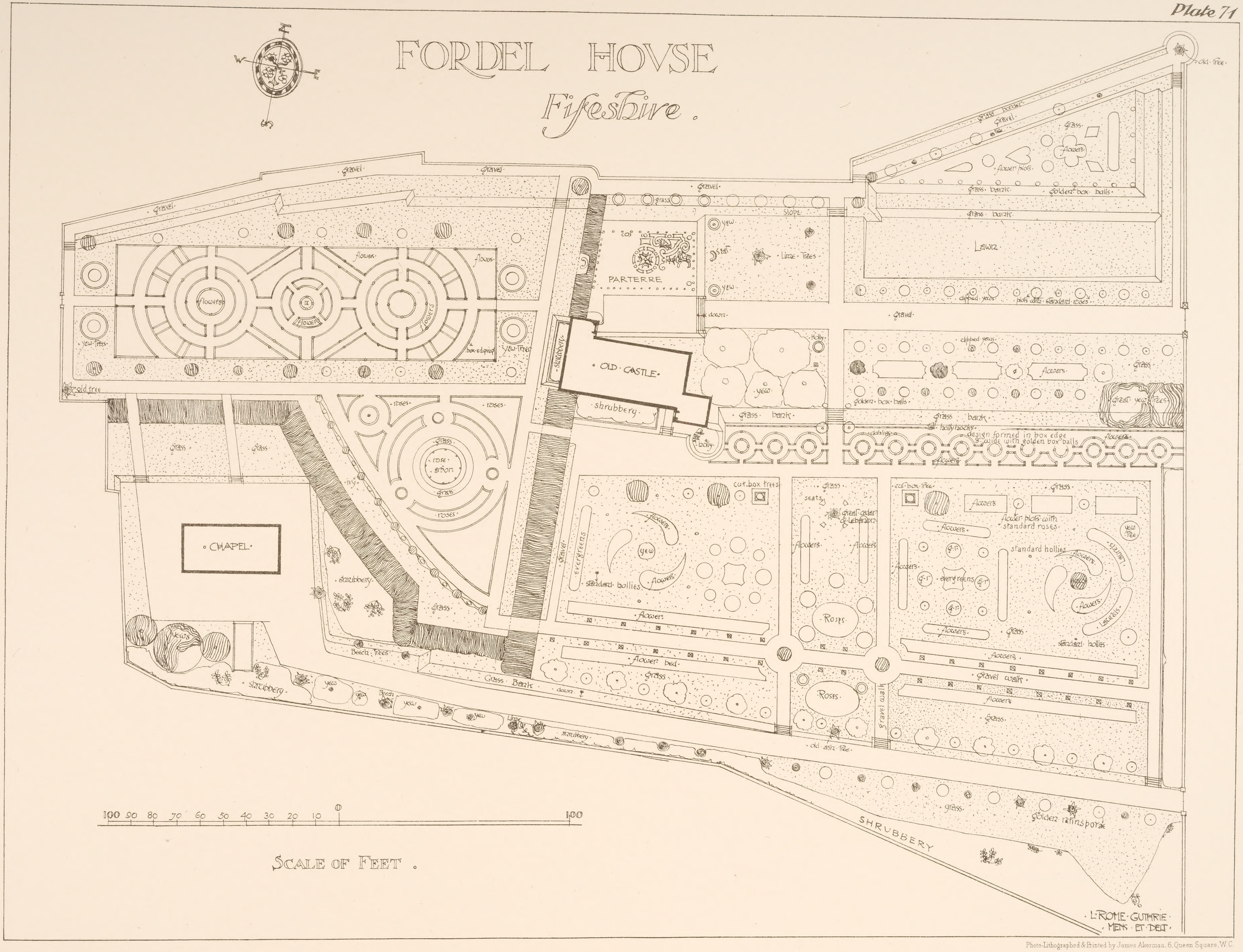


Photo-Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

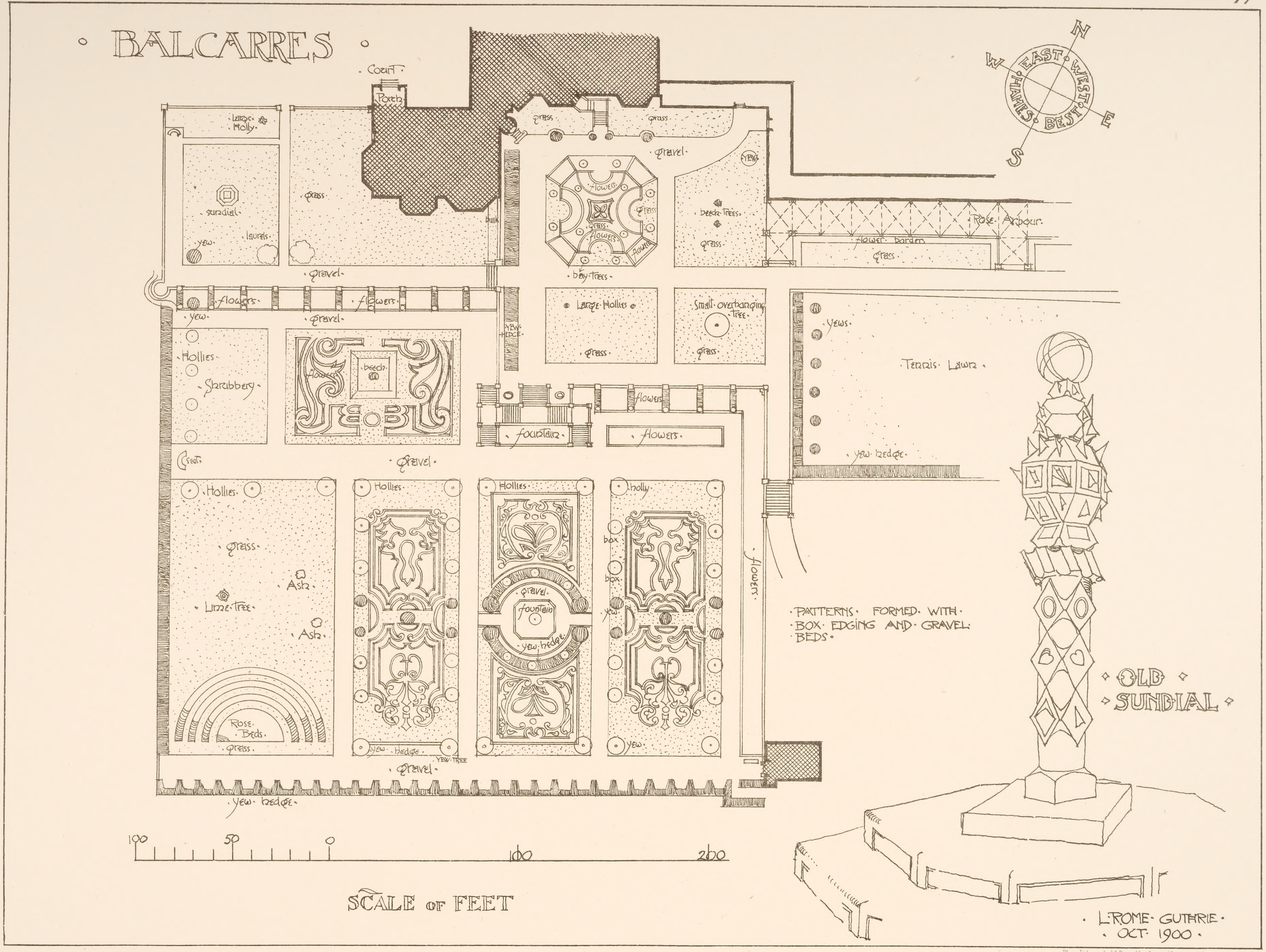


Photo Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

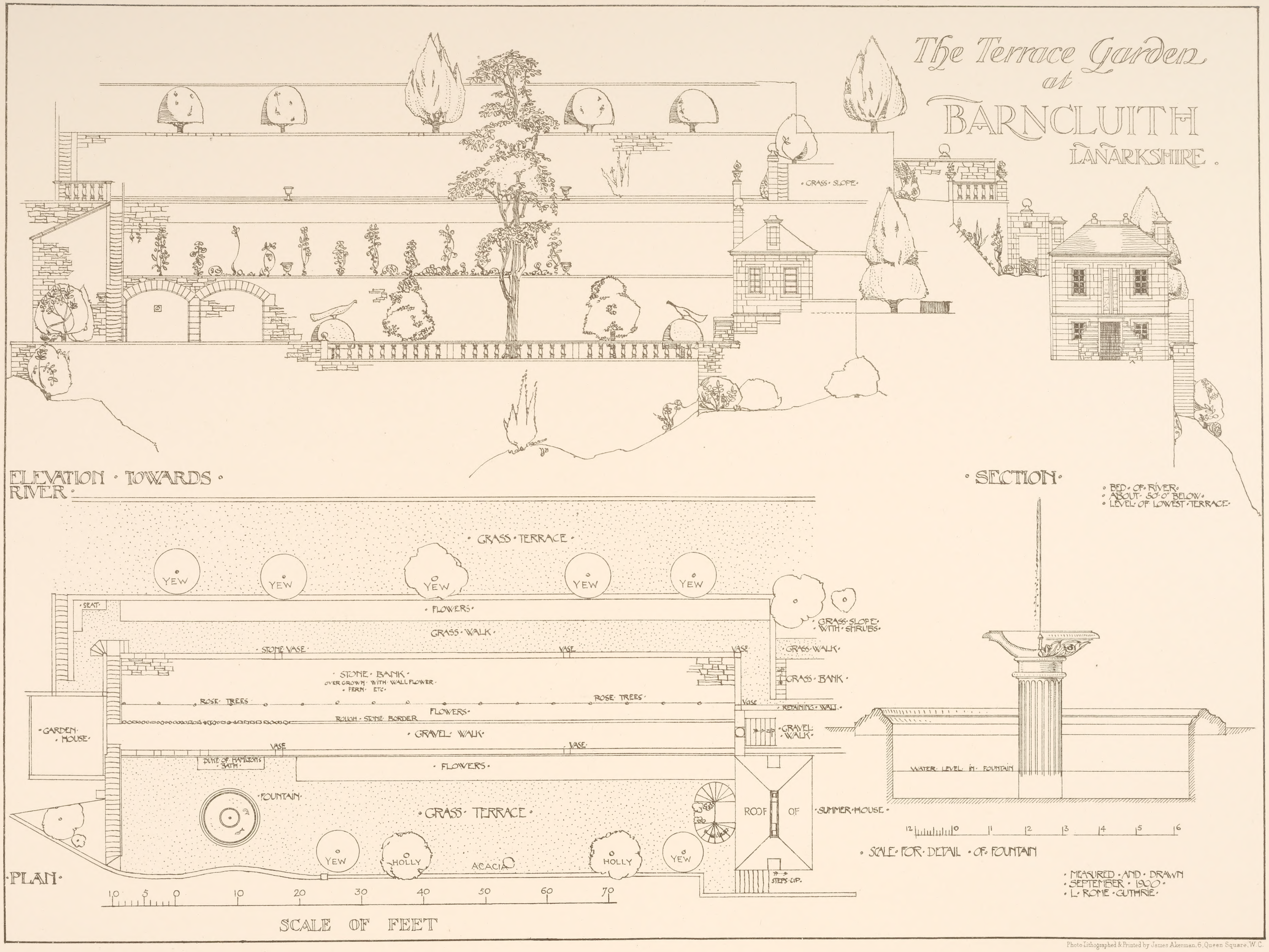


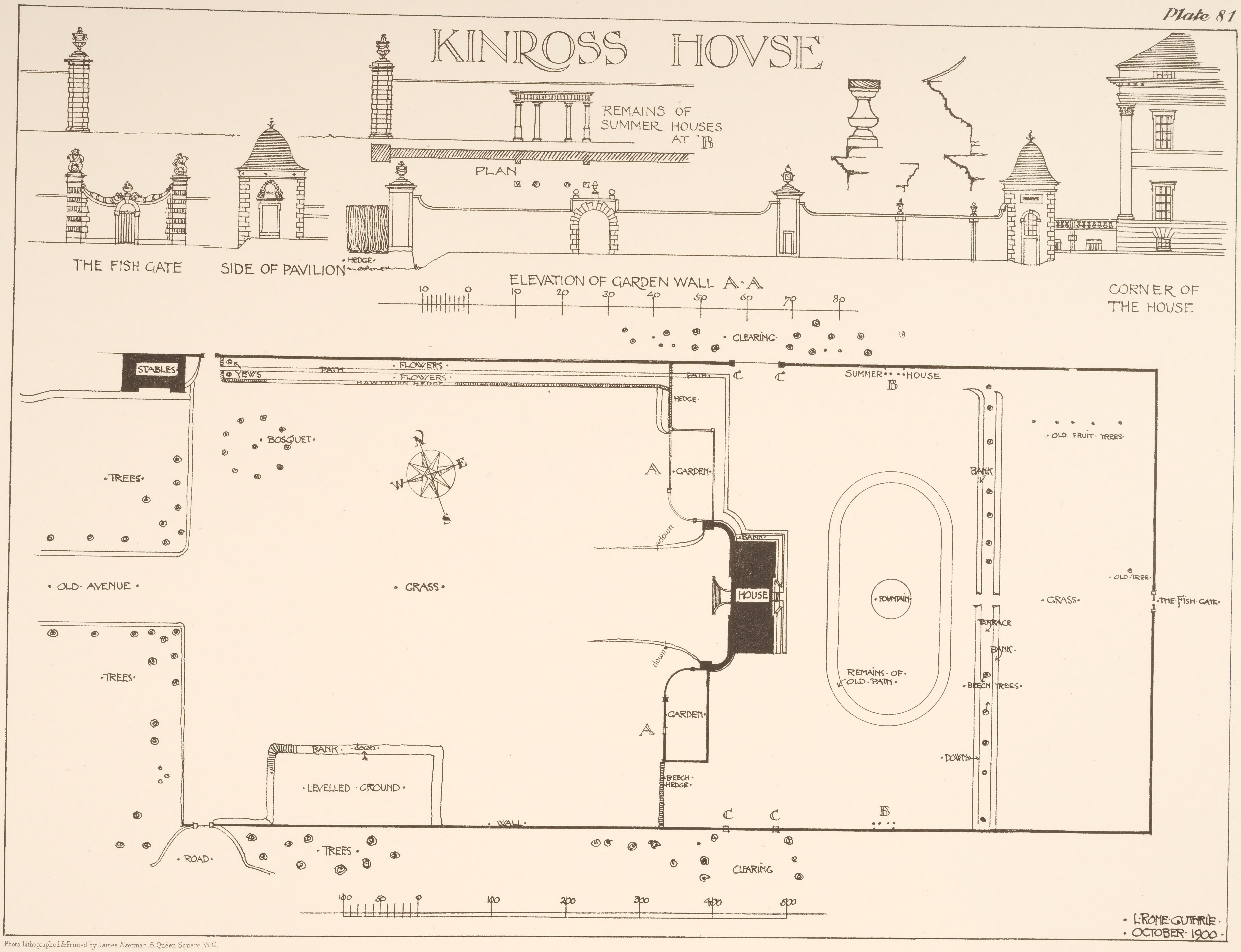
Photo Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

BARNCLUITH, LANARKSHIRE.

THE TERRACES.

NEWBATTLE ABBEY, EDINBURGH.

THE GATE-HOUSE.



L. ROME GUTHRIE.
OCTOBER 1900.

Photo-Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

KINROSS HOUSE.

THE GARDEN-HOUSE AND FISH GATES.

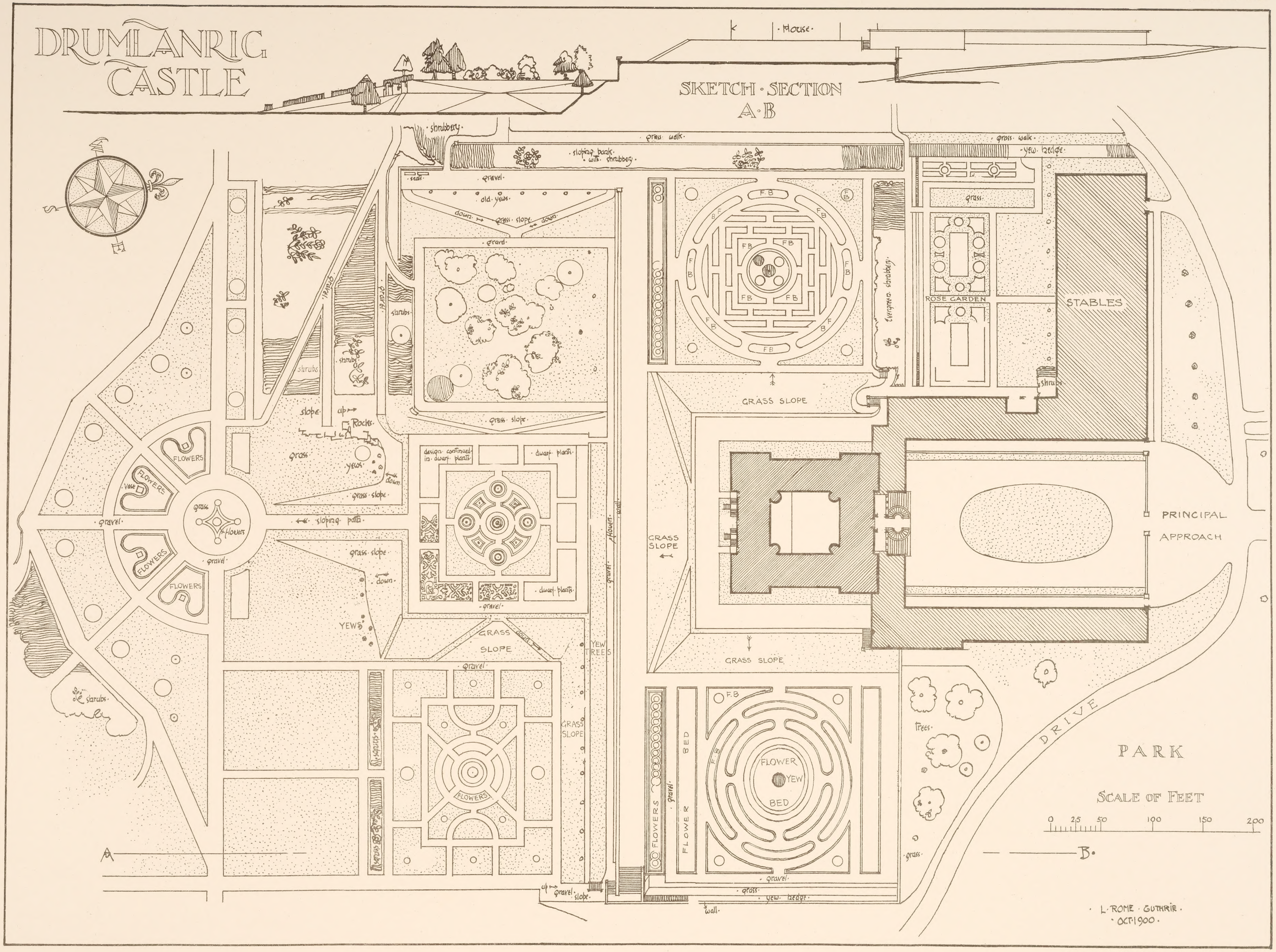


Photo-lithographed & Printed by James Akerman, 6, Queen Square, W.C.

DRUMLANRIG CASTLE, DUMFRIESSHIRE.

GENERAL VIEW.

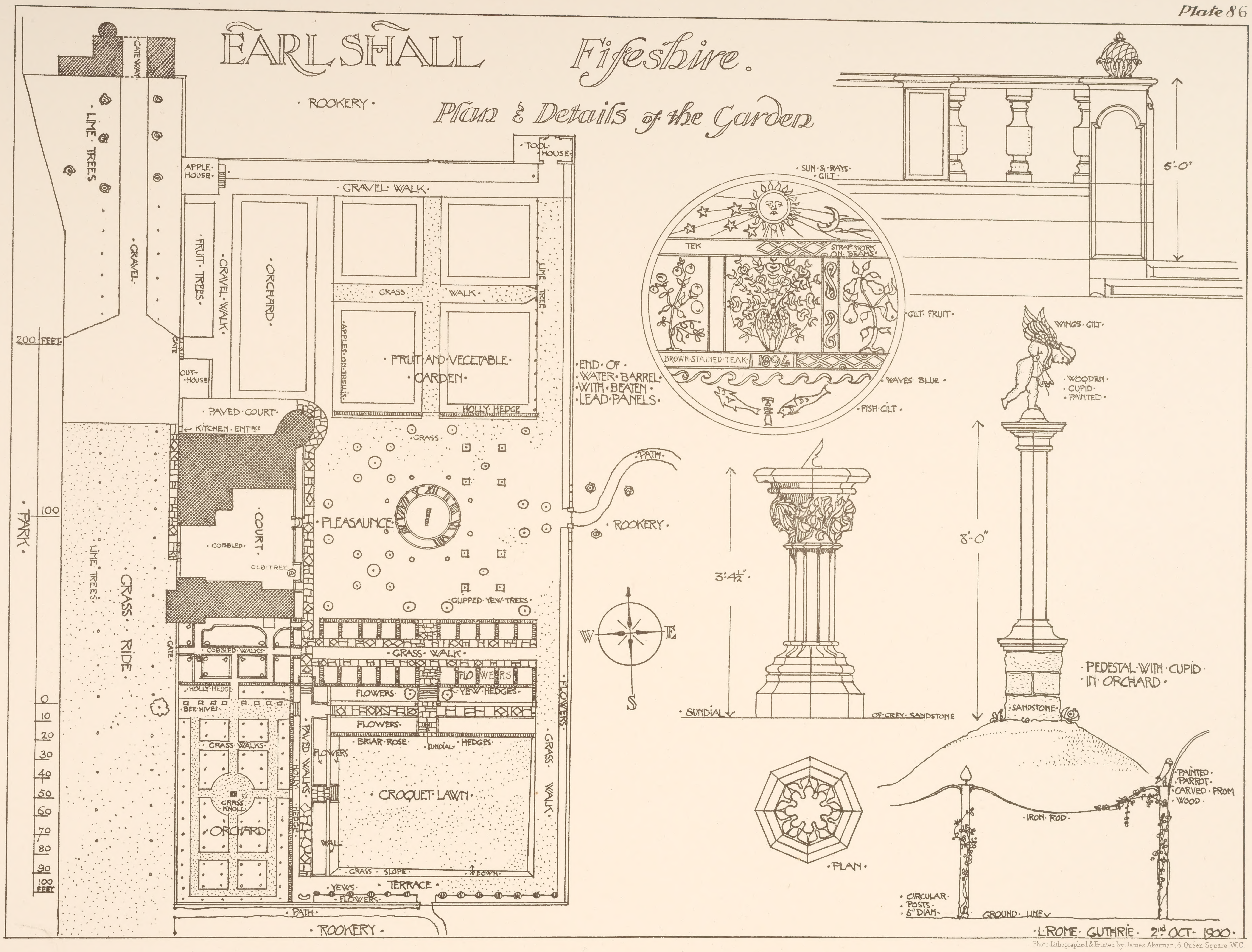
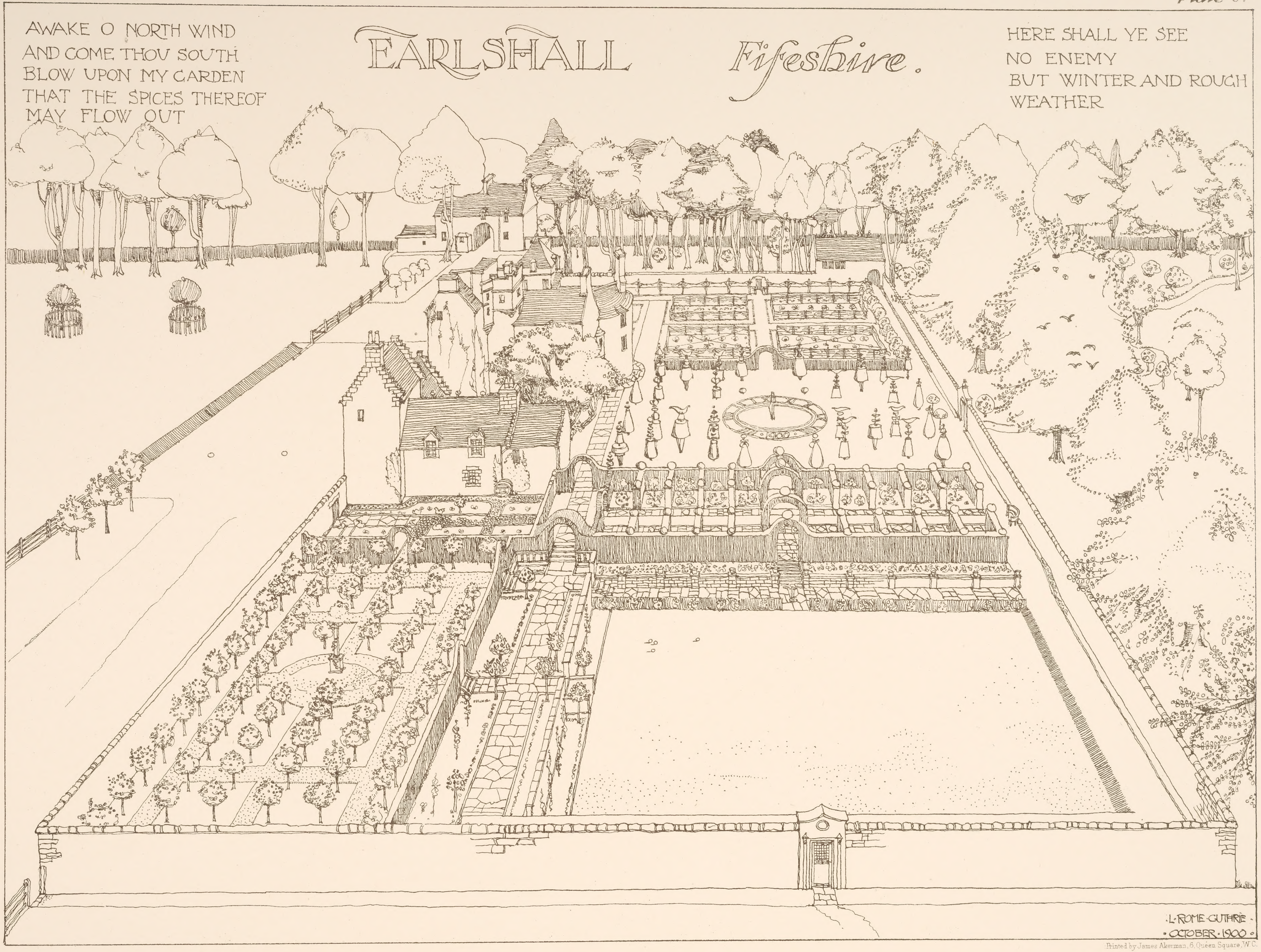


Photo-Lithographed & Printed by James Akerman, 6, Queen Square, W.C.



Printed by James Akerman, 6, Queen Square, W.C.

DRUMMOND CASTLE, PERTHSHIRE.

VIEW FROM THE TERRACE.

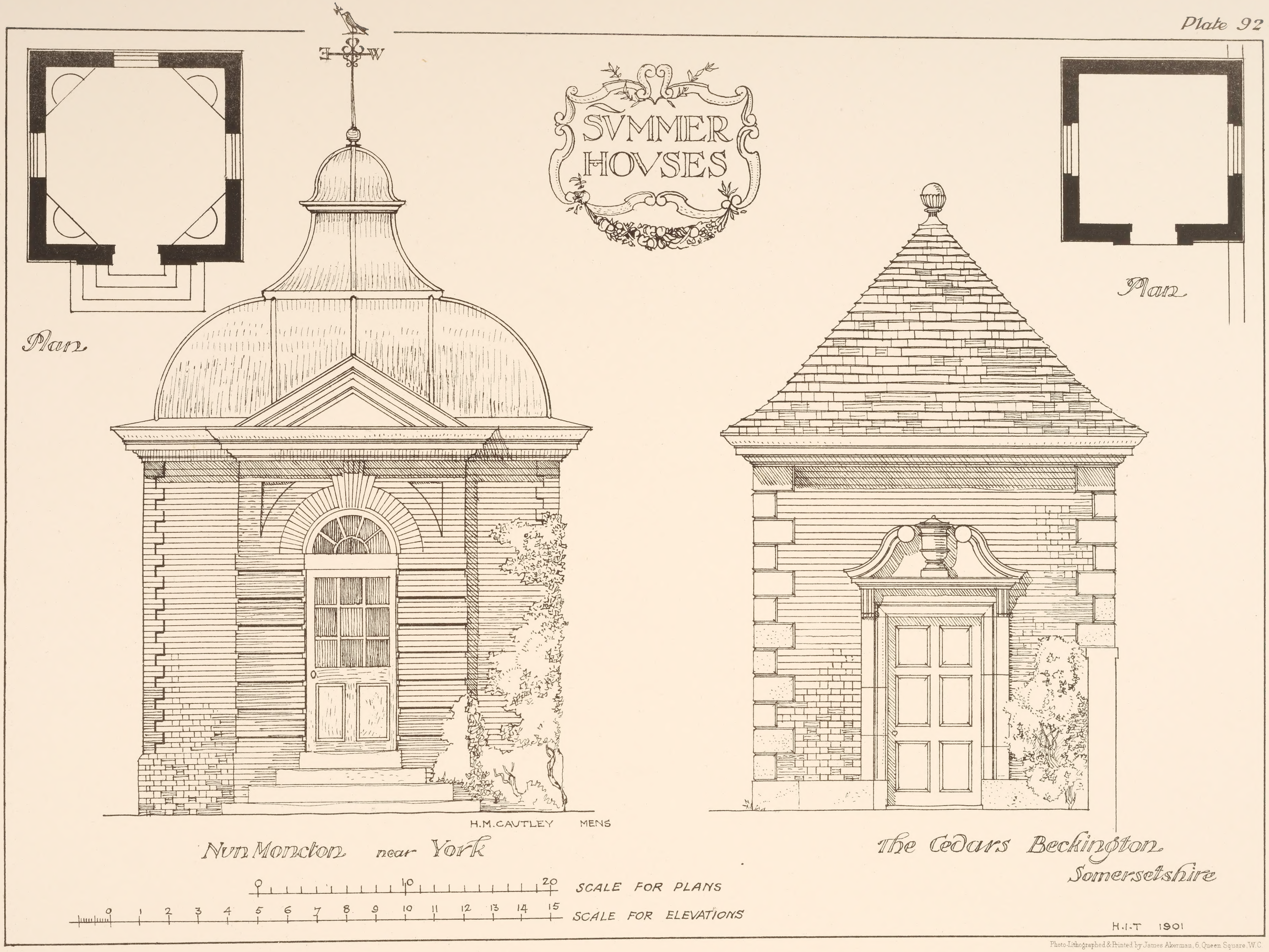
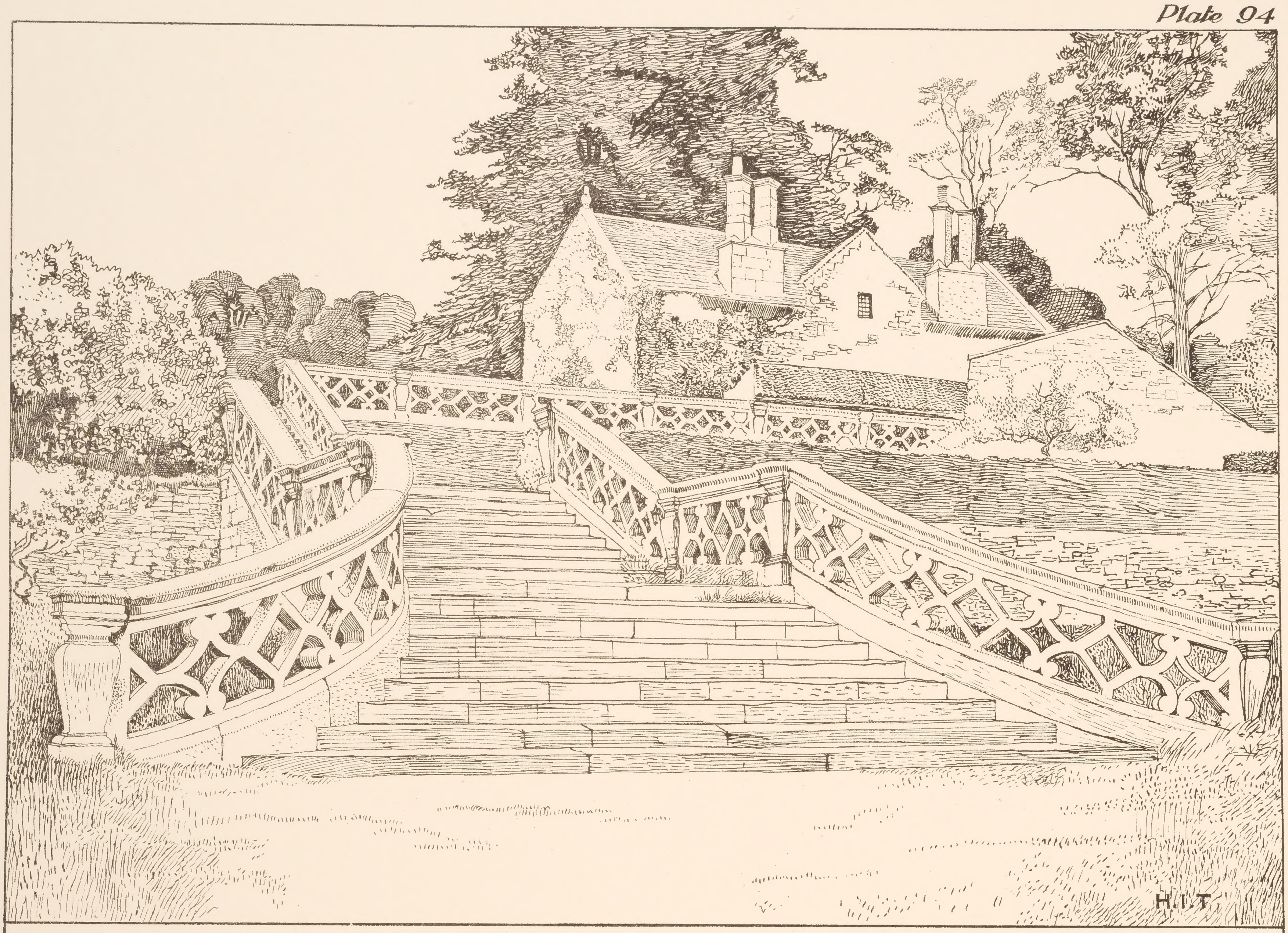
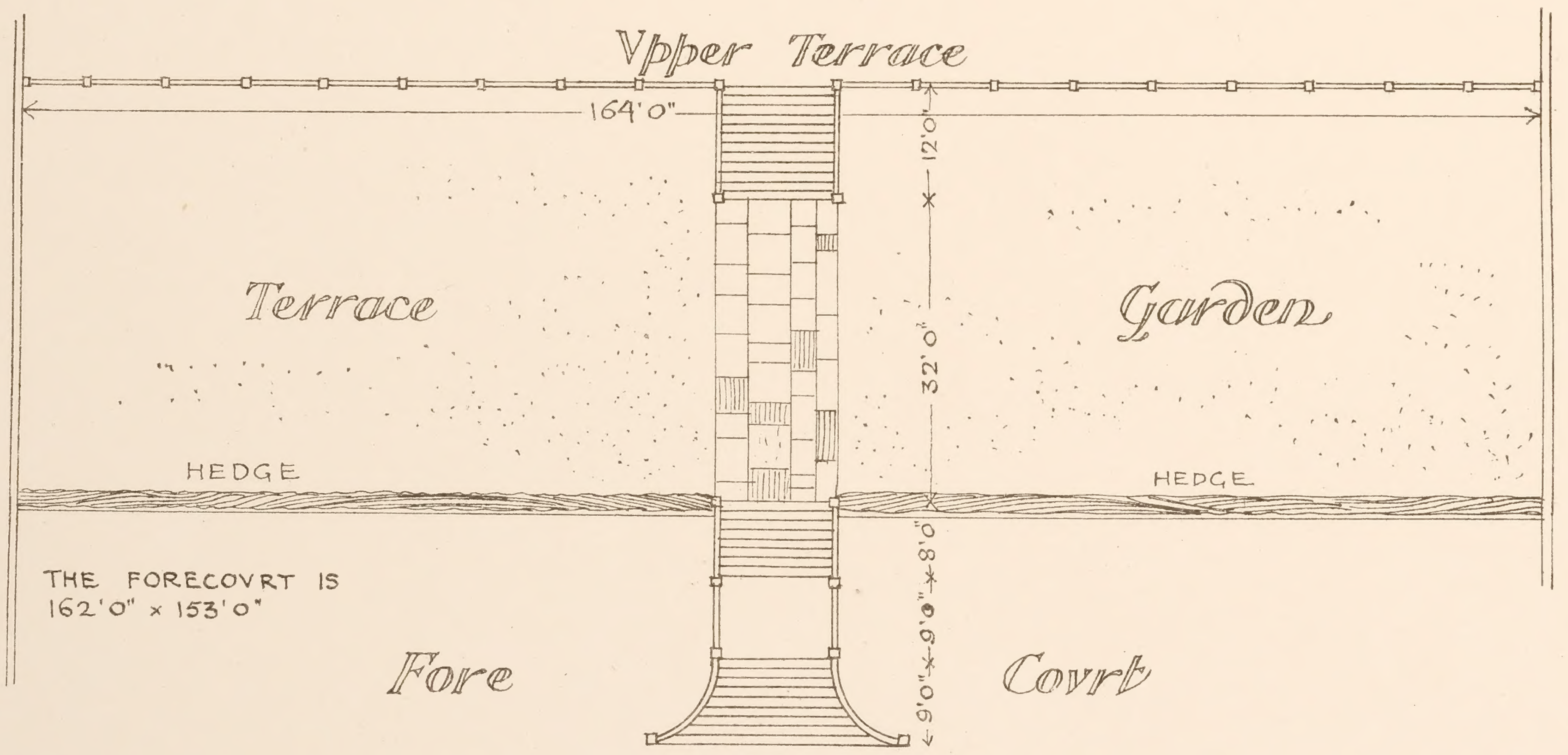


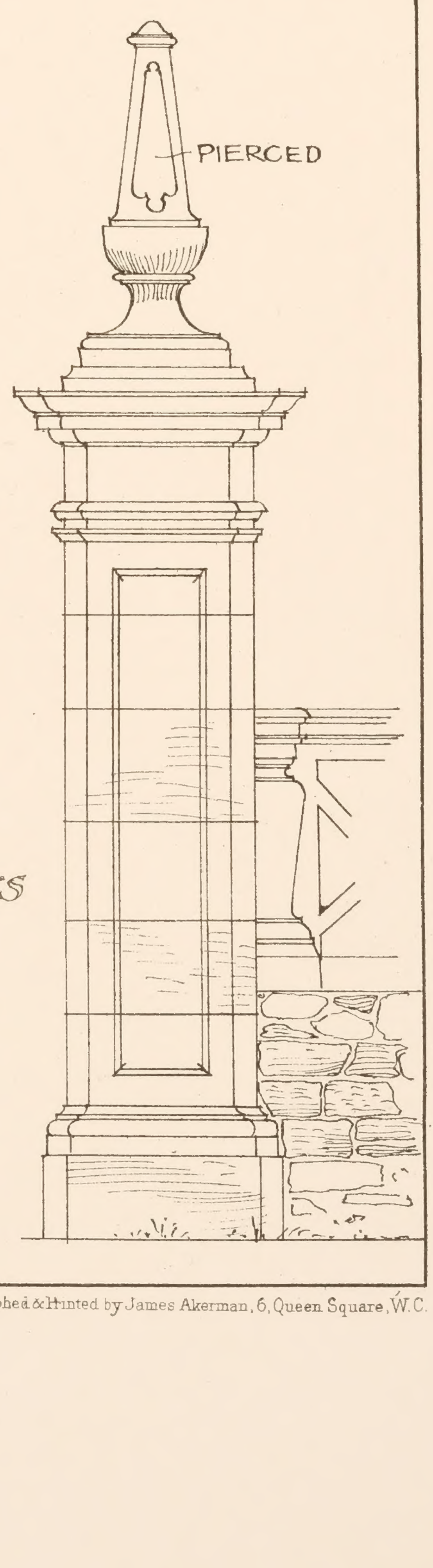
Photo-Lithographed & Printed by James Akerman, 6, Queen Square, W.C.



CLAVERTON MANOR HOVSE

The Terrace in the Entrance Forecovrt.

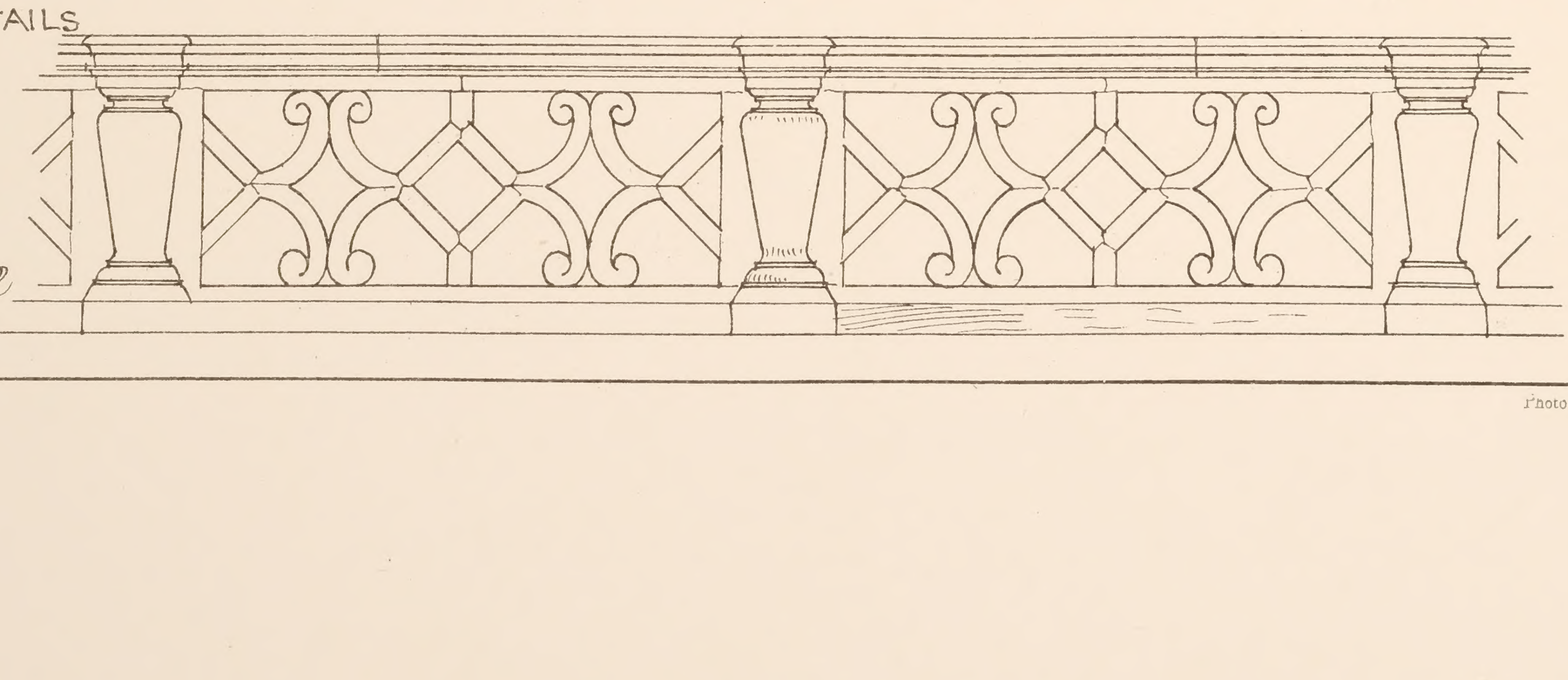




The Gate Piers

0 1 2 3 4 5 6 FEET

SCALE FOR DETAILS

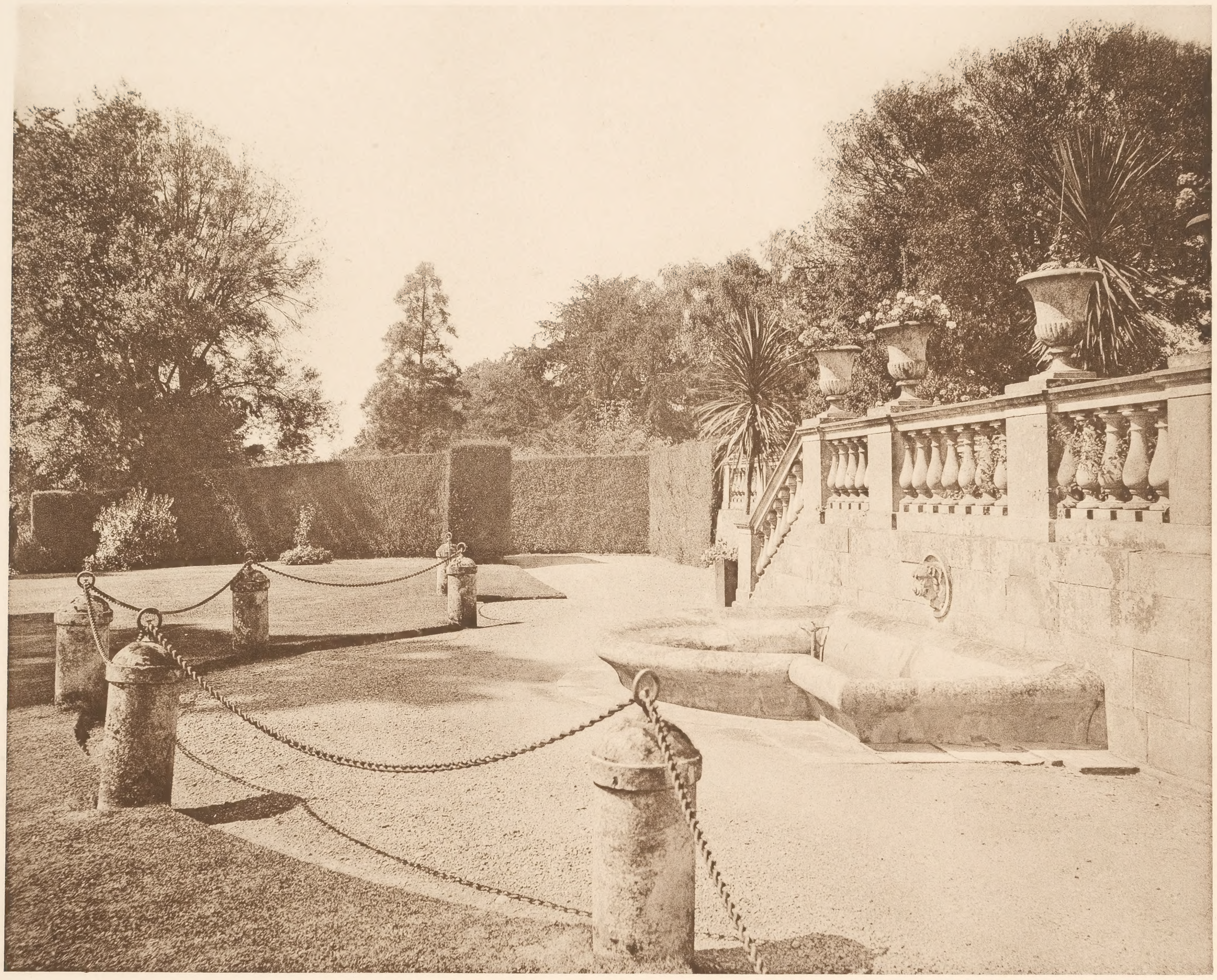


Detail of the Balvstrade

Photo-Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

VEN HOUSE, SOMERSET.

THE TERRACE STEPS.



A.

B

(A.) HADSOE.

THE FOUNTAIN AND TERRACE.

(B.) BULWICK HALL, NORTHANTS.

GATE-ENTRANCE, THE LONG WALK.

ENTRANCE GATES AND PIERS

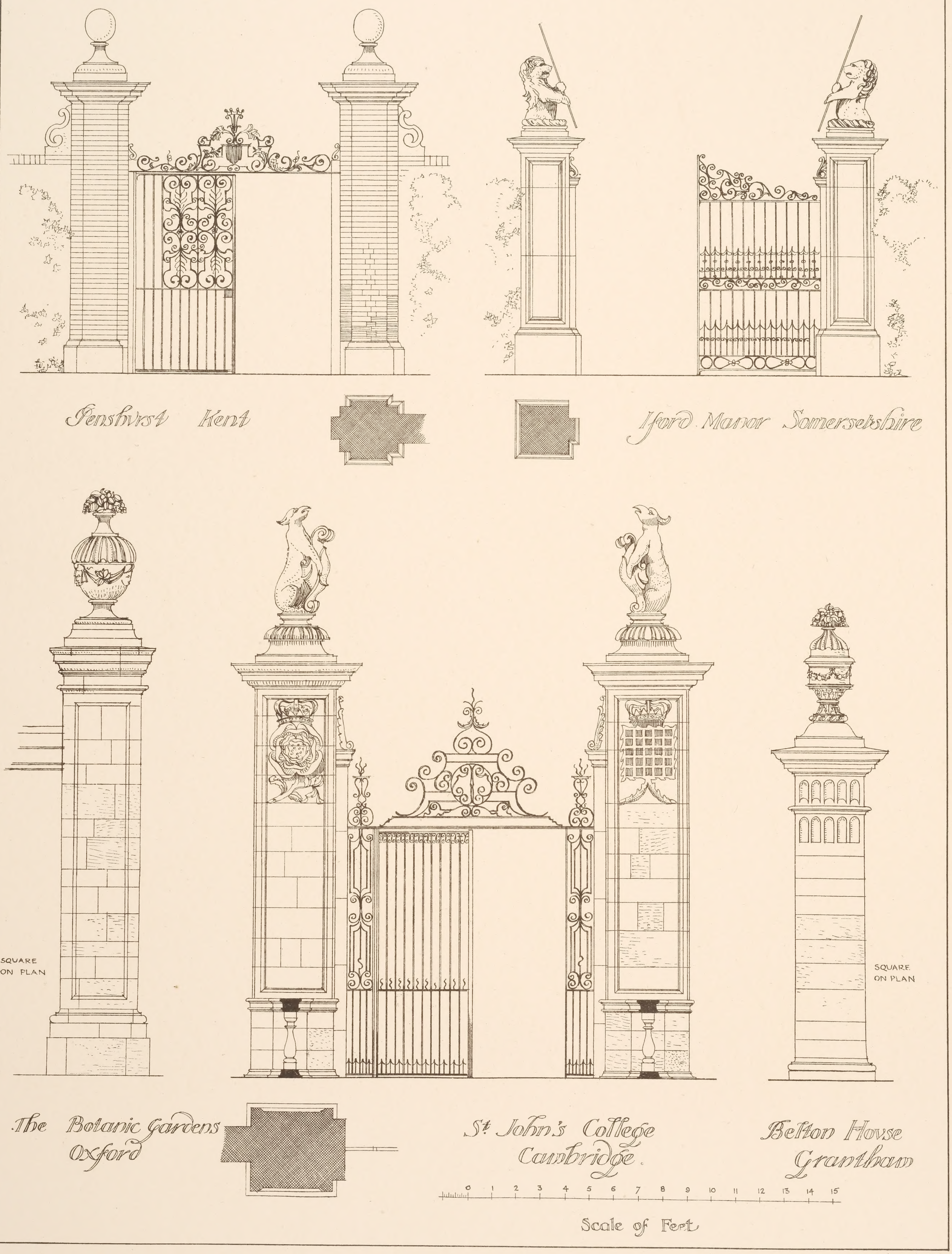
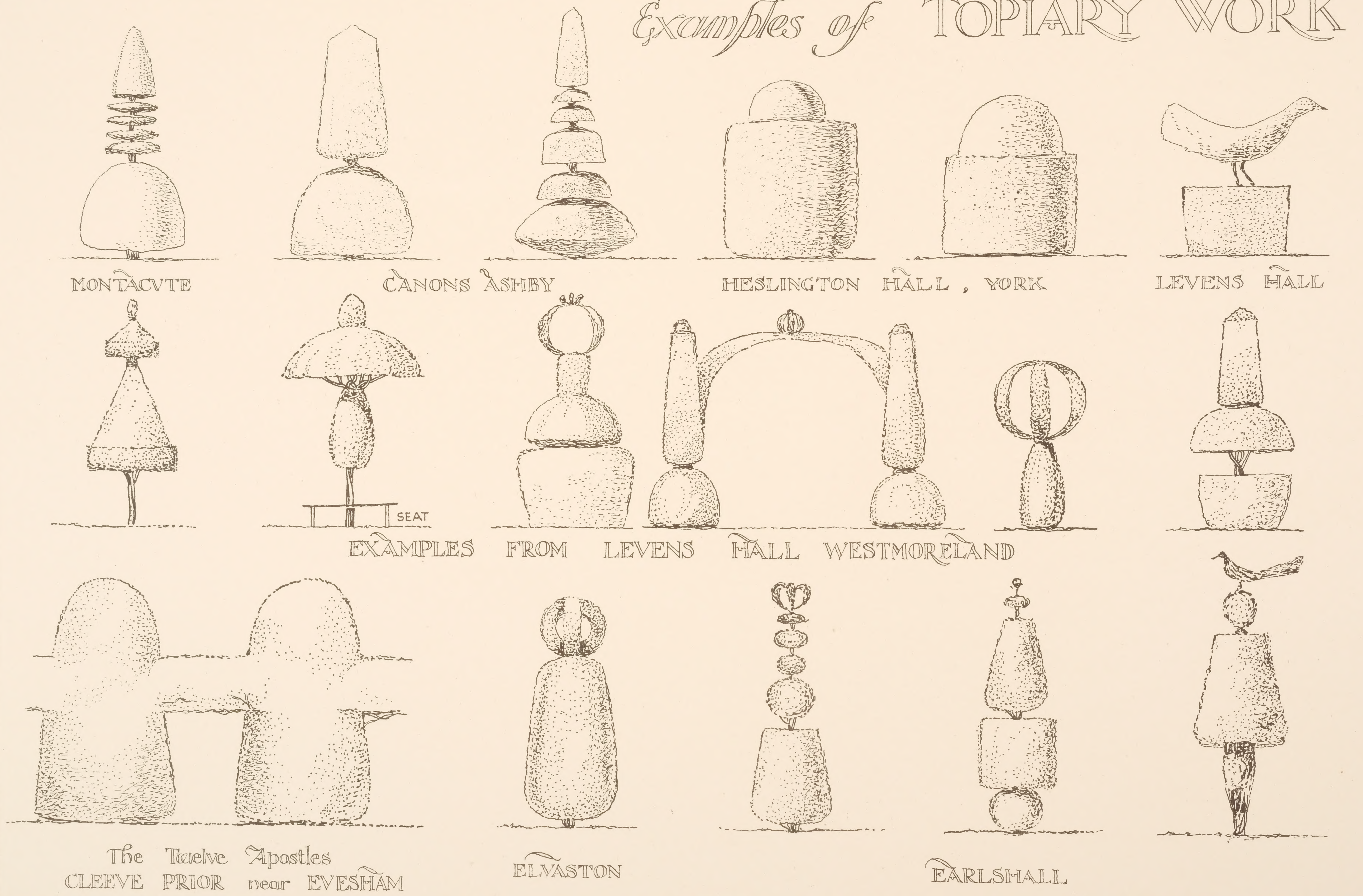


Photo-Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

Examples of TOPIARY WORK



H. INIGO TRIGGS 1902

Photo Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

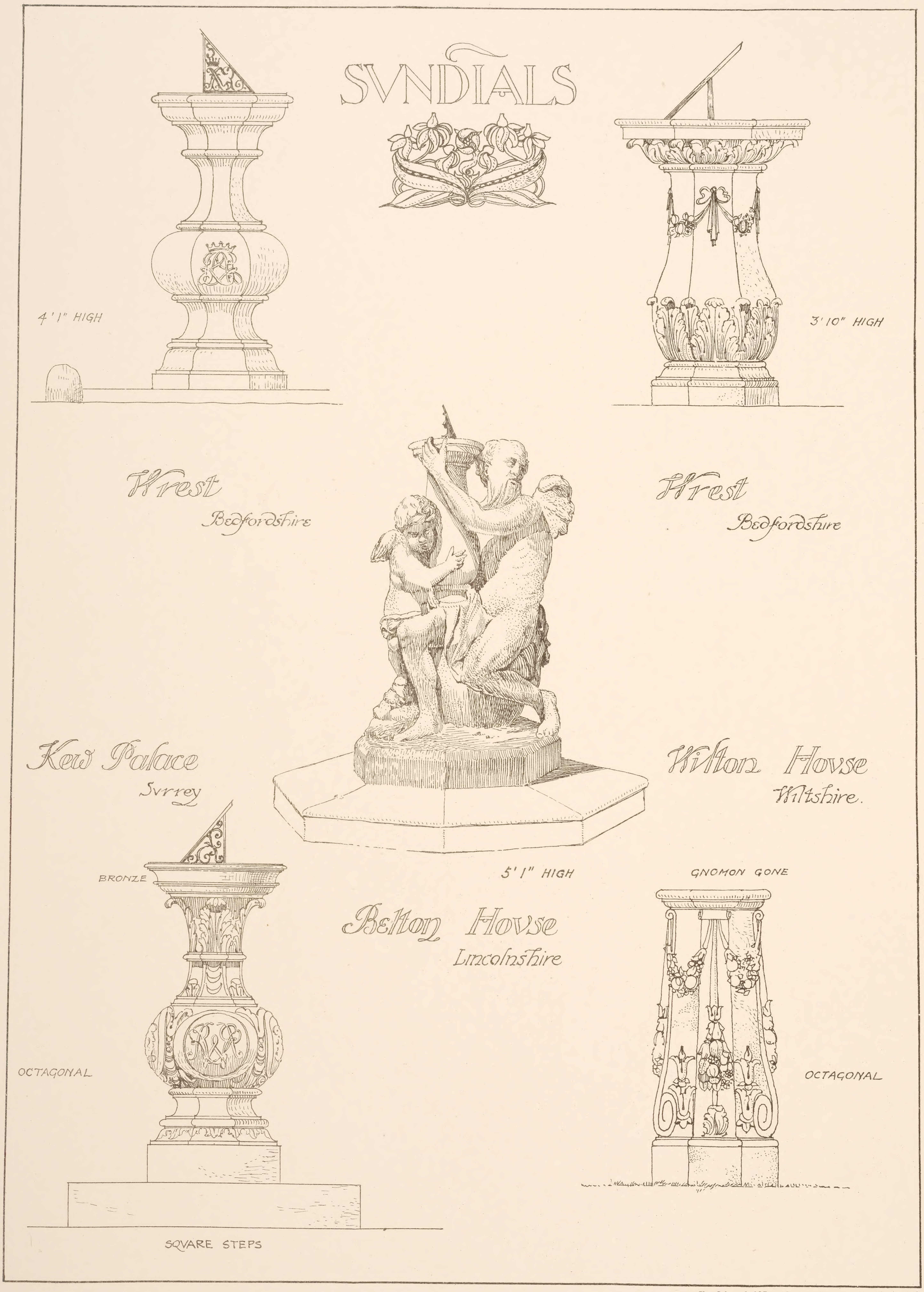


Photo-Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

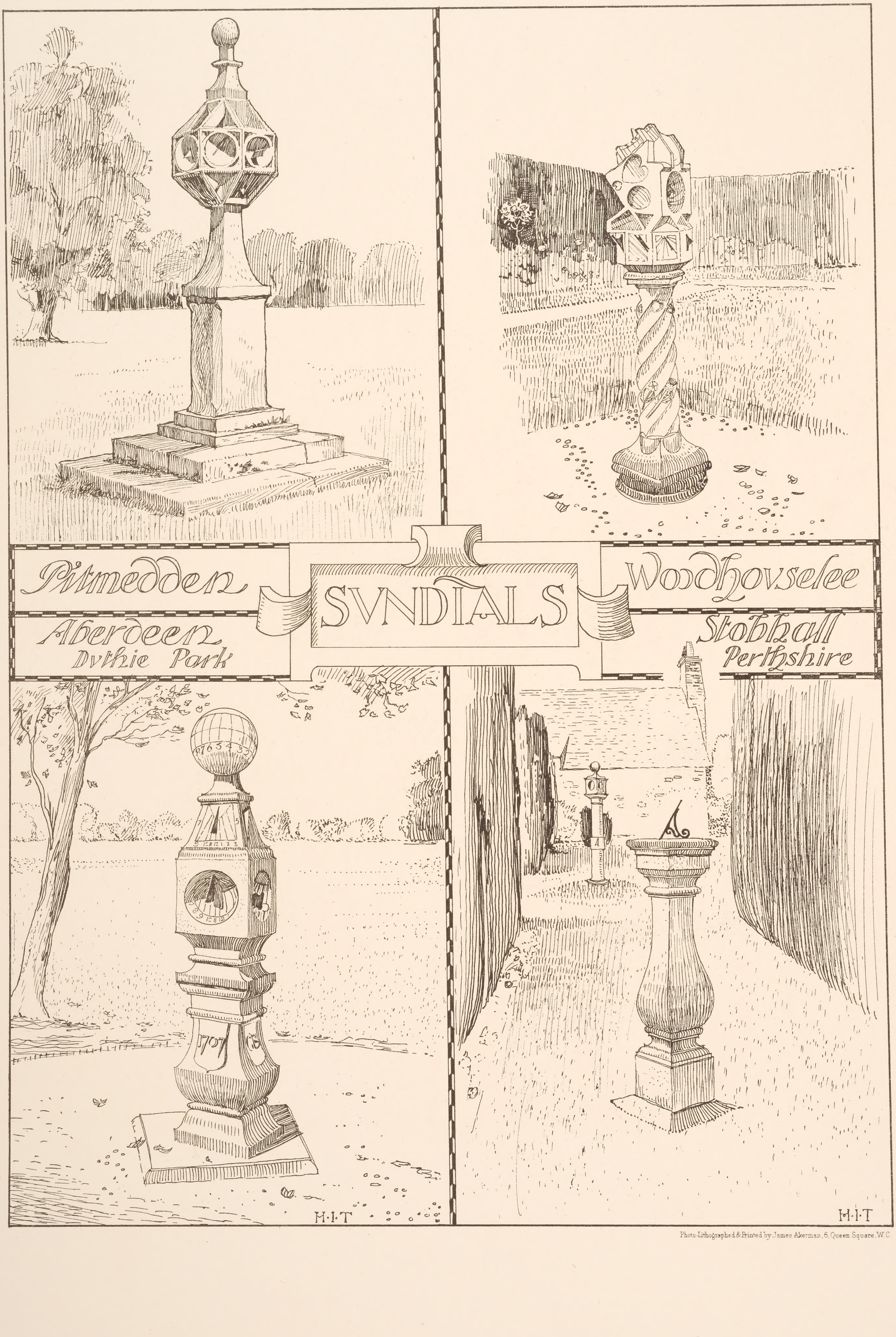


Photo-Lithographed & Printed by James Akerman, 6, Queen Square, W.C.

TWO MONUMENTAL WORKS ILLUSTRATING THE MASTERPIECES OF ARCHITECTURE IN ENGLAND DURING THE RENAISSANCE PERIOD, INCLUDING MANY OF THE MOST IMPORTANT AND INTERESTING COUNTRY SEATS. THE TWO ARE UNIFORM IN SIZE (19″ × 14″). EACH WORK IS IN TWO HANDSOME FOLIO VOLS. BOUND IN HALF MOROCCO, GILT, PRICE £8 8s. NET.

ARCHITECTURE OF THE RENAISSANCE IN ENGLAND

ILLUSTRATED BY A SERIES OF VIEWS AND DETAILS FROM BUILDINGS ERECTED BETWEEN THE YEARS 1560–1635, WITH HISTORICAL AND CRITICAL TEXT

BY

J. ALFRED GOTCH, F.S.A., F.R.I.B.A.

Containing One Hundred and Forty-five Plates, One Hundred and Eighteen being Collotype Reproductions of Photographs taken especially for the Work, and Twenty-seven from Drawings by the Author, and One Hundred and Eighty Illustrations in the Text.

THE reign of Elizabeth was a time of great building activity, and was marked by the growth of that general desire for domestic comfort which is so pronounced a characteristic of the English race.

The desire for domestic comfort led to the erection or the re-modelling of a vast number of houses, ranging from those of successful tradesmen to those of high State officials; whilst the desire for display led great noblemen to vie one with the other in the extent and splendour of the palaces they reared. The new style, however, in planting itself on English soil, assumed distinctly English characteristics, which it retained until it became submerged beneath the advancing tide of universal Classic. Many of these buildings, stately, picturesque, and rich in beautiful detail, both inside and out, remain to us to show how problems of design were then solved, which, in their main conditions, come up for solution in the present day.

It is these essentially English Buildings which this work portrays. Hardwick Hall, Hatfield, Kirby, Burghley, Cobham, Wollaton, Montacute, Bramshill, Knole, Aston Hall, Bolsover, Blickling, are a few among the large and well-known houses; while Haddon, Ragdale, Wakehurst, Hambleton, Stibbington, Condover, Barlborough, Brereton, Lilford, Longrord, Apethorpe, and many others, though not so famous, are no less interesting as examples of the style.

EXTRACTS FROM PRESS NOTICES.

"It is impossible to award anything but the highest praise to the design, arrangement, and execution of these noble volumes. . . . We close our notes upon these capital volumes with thanks to the contributors for the activity and good taste they have exhibited."—**The Athenæum.**

"This is a collection of illustrations for which we ought to be exceedingly grateful to the author. It is an endless pleasure to turn over these representations of houses of so fine a period of our national architecture."—**The Builder.**

". . . A work of national importance. . . . While these volumes remain we shall always have a splendid memorial of the most splendid remains of the England of the past."—**The Daily News.**

"It is possible not merely to turn the volumes over as picture books, but to understand as well as admire. The work is thus also a storehouse as well as a gallery; a source of inspiration as well as an exhibition of pleasure. . . . Let any one who is interested in architecture get the book, and he will not be disappointed."—**The Saturday Review.**

"The book is necessarily a large and costly one, but it takes away a reproach from English students of architecture, and gives to the world an adequate idea of the treasures of a beautiful period."—**The Spectator.**

"A really monumental work! Two stately volumes, well bound and lavishly illustrated, demand even for their externals no little space for due consideration. To discuss the subject adequately would be to review the most glorious period of English history in conjunction with the not less stately period of English art. Perhaps the best way is to recommend all who can afford it to place this sumptuous work on their shelves."—**The Studio.**

"The volumes are very beautiful in themselves, and a striking proof of the almost unknown wealth of domestic architecture of ancient date in which England stands alone."—**The Times.**

"It is with gratitude that we welcome such a tribute to the great 'unknown' of the Elizabethan age as that presented in Mr. Gotch's valuable and admirable volumes."—**Illustrated London News.**

LATER RENAISSANCE ARCHITECTURE IN ENGLAND

A SERIES OF EXAMPLES OF THE DOMESTIC BUILDINGS ERECTED SUBSEQUENT TO THE ELIZABETHAN PERIOD

EDITED, WITH INTRODUCTORY AND DESCRIPTIVE TEXT, BY

JOHN BELCHER, A.R.A. & MERVYN E. MACARTNEY

Containing One Hundred and Seventy Plates, One Hundred and Thirty being Collotype Reproductions of Photographs specially taken for the Work, and Forty from measured Drawings, with One Hundred and Fifty-three further Illustrations in the Text.

THE chief aim of these volumes is to illustrate a wide and varied selection of the civil and domestic buildings erected in England subsequent to the reign of Elizabeth, and chiefly during the time of the Stuarts, Queen Anne, and the early Georges; and it is to this period the name "Later Renaissance" is here given.

Italy is mainly responsible for the forms adopted by the architects of the Later Renaissance in England, but these, as developed by and impressed with the distinctive characteristics of the national mind, may claim to form an "English Tradition"; and it is probable that in recognizing this claim, and in appreciating the appropriateness and adaptability of the work of this period, there has come about that sympathetic revival and increased interest in all that pertains to it which undoubtedly exist at the present time.

The subjects illustrated include such monumental works as Greenwich Hospital, Somerset House, and Hampton Court Palace; numerous Country Mansions, including Belton House, Bowood, Coleshill, Castle Howard, Groombridge Place, Ham House, Houghton Hall, Melton Constable, Raynham Hall, Seaton Delaval, Thorpe Hall, Tyttenhanger Park, Wilton House, etc.; also a number of smaller but not less interesting Country Houses, Town and County Halls, Town Mansions and smaller Street Architecture. A selection of the Collegiate Buildings at Oxford and Cambridge is also illustrated.

EXTRACTS FROM PRESS NOTICES.

"In our review of Mr. Gotch's fine work on the Earlier Renaissance architecture in England, we expressed the hope that the later phase of the Renaissance might be similarly illustrated. This has now been admirably done in the two noble volumes before us. . . . The photographs reproduced have, as in Mr. Gotch's work, been taken by Mr. Latham, whose skill in this kind of illustration can scarcely be praised too highly. The geometrical drawings and sketches, too, are the work of some of the best architectural draughtsmen of the day."—**The Athenæum.**

"A magnificent set of examples of the period 1640–1800, illustrated on a large scale and annotated by two well-known architects."—**The Saturday Review.**

"A work in two volumes of more than ordinary splendour. . . . The illustrations . . . record the rise and fall of the Italian style, not only in the construction of great mansions and important edifices, but also in the more modest, though not altogether unpretentious dwellings of the middle class. Taken in connection with Mr. Gotch's book we have here a fairly complete exposition of the change from mediæval to modern house-planning, and it has to be recognised that the Renaissance style lent itself conveniently to the altered requirements of the people, the increase of luxury, and the exigencies of street architecture."—**The Morning Post.**

"One of the most remarkable and fascinating works in architectural illustration which has appeared in our time."—**The Builder.**

"This is a very sumptuous and beautiful publication, the subjects chosen with considerable discrimination, and presented in such a way as to make one exclaim, This must surely be the *non plus ultra* in the way of illustration!—**The Architectural Review.**

"Every admirer of the Renaissance in this country should possess a copy of this work. . . . A monumental record of the highest consequence to the student, and unquestionably of the greatest interest."—**The Building News.**

"In scheme and principle the book leaves nothing to be desired; the only objection to it, from the commentator's point of view, is that it is so full of valuable and varied suggestions that it is not easy to decide which points to emphasise. That is, in itself and obviously, a distinct merit. . . . Above all, the delighted study of these volumes fills the mind of an Englishman with honest pride, and his heart with gratitude to the masters who have left us so priceless a heritage."—**Country Life.**

B. T. BATSFORD, Publisher, 94, HIGH HOLBORN, LONDON.